

Music

DRAWER

3A

RECREATION

712009.035 035718



# Abraham Lincoln and Recreation

## Music

Excerpts from newspapers and other  
sources

From the files of the  
Lincoln Financial Foundation Collection

# LINCOLN LORE

Bulletin of the Lincoln National Life Foundation - - - - - Dr. Louis A. Warren, Editor,  
Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana.

Number 450

FORT WAYNE, INDIANA

November 22, 1937

## LINCOLN'S CHOICE OF SPIRITUAL SONGS

Praise, as it finds expression in the singing of spiritual songs, was a vehicle of appreciation which Abraham Lincoln seemed unable to use. Although sensible to the beauty of harmony, being more or less a poet himself, it is not known that he ever attempted to use his voice in either private or group singing. Lincoln's boyhood associate, Dennis Hanks, wrote "Abe youst to try to sing pore old Ned But he never could sing much."

One of the Newhall sisters, who belonged to a company of singers that travelled over Illinois giving concerts, said that Lincoln told her, "I never sang in my life," and he intimated that he could not sound a note.

The question is often asked, "What was Abraham Lincoln's favorite hymn?" The Thanksgiving season seems to offer the proper atmosphere to review what little is known about his interest in devotional music.

Of course, one immediately thinks of "Mortality" in connection with this theme, as the favorite poem of the President, who was often credited with its authorship. As it was not set to music until shortly after his death, we cannot feel that Lincoln associated it with hymnology.\*

### "Adam's Mate"

Strange to say, the first poem of any length which has been credited to Abraham Lincoln was, in reality, a religious folk song called "Adam and Eve's Wedding Song." It is very doubtful if Lincoln was the author but like the poem "Mortality," the song has so long been associated with Lincoln that the authorship has been assumed. Mr. John Lair in *Stand By*, has made an interesting discovery with reference to this song. He found a copy of it set to music in an old hymn book entitled *Social Harp*, published by John J. McCurry in 1858. Mr. Lair states that there is no date given to the hymn and that the authorship is credited to Mr. McCurry, himself.

In his biography of Abraham Lincoln, Herndon, referring to this same hymn wrote, "In 1826 Abe's sister Sarah was married to Aaron Grigsby, and at the wedding the Lincoln family sang a song composed in honor of the event by Abe himself." It is quite likely that Herndon was wrong in the name of the author, although the song may have been used at the wedding at the suggestion of Lincoln.

The title of the song as it appears in the *Social Harp* is called "Adam's Mate" which differs considerably from the title as used by Herndon. There are also some slight variations in the text, indicating that the Herndon and the hymnal versions used different sources.

### Miscellaneous Hymns

In the Herndon collection of manuscripts, there was also a letter written by Dennis Hanks in 1865 in which he comments on the religious music of the Lincolns in the early Indiana days. He says that the only hymn book they possessed was Dupee's old song book, which was used by the old Predestinarian Baptists in 1820. Hanks remembered the titles of two hymns which were favorites: "O When Shall I see Jesus and Reign with Him Above" and "How Tedious and Tasteless the Hour."

James Grant Wilson in some reminiscences which he prepared in 1909, recalled a visit which he made to the White House once with Isaac N. Arnold, a member of

Congress from Chicago. In the course of their conversation with Mr. Lincoln, the President expressed his admiration for a poem by Oliver Wendell Holmes called "The Last Leaf." He also remarked that his favorite hymns were "Rock of Ages" and "Father What Ere of Earthly Bliss Thy Sovereign Will Design."

### "Your Mission"

The United States Christian Commission held its third anniversary meeting in the Hall of the House of Representatives on Sunday evening, January 19, 1865. The Secretary of State, Mr. Seward, presided and President Lincoln attended the ceremonies. There were six formal addresses, also special music consisting of the singing of the "Hallelujah Chorus" and a solo "Your Mission" by Mr. Philip Phillips, of Cincinnati.

The chairman of the commission, Mr. George H. Steward, has made this signed statement referring to the original program which Mr. Lincoln had in his possession. In commenting on the souvenir years later, he said:

"This is the original Programme used by President Lincoln in the Hall of the House of Representatives, Washington on the occasion of the third anniversary of the U. S. Christian Convention January 29th, 1865 when Mr. Philip Phillips sang 'Your Mission.' At the close of the hymn the President wrote on the other side with his own hand a request that it repeat which was done between 11 & 12 o'clock P. M. Geo. H. Steward."

There are two facsimiles extant of the note supposed to have been written in Lincoln's hand on the back of the programs. One is evidently a copy of the original. Just the name Lincoln is signed to one while the other is signed A. Lincoln. One spells the name of the singer Philips and the other spells it Phillips. The wording of the note which is the same in both instances follows:

"Near the close let us have 'Your Mission' repeated by Mr. Philips. Don't say I called for it.

"Lincoln"

The hymn was written by Mrs. Ellen Gates and the last two stanzas which follow were especially appreciated by Lincoln.

If you cannot in the conflict  
Prove yourself a soldier true—  
If, where fire and smoke are thickest,  
There's no work for you to do;  
When the battle field is silent,  
You can go with careful tread,  
You can bear away the wounded,  
You can cover up the dead.

Do not then stand idly waiting  
For some greater work to do,  
Fortune is a lazy goddess—  
She will never come to you,  
Go and toil in any vineyard,  
Do not fear to do or dare;  
If you want a field of labor,  
You can find it anywhere.

\*(See LINCOLN LORE No. 417)


# **LINCOLN SHEET MUSIC**

**CHECK LIST**









Digitized by the Internet Archive  
in 2012 with funding from  
Friends of The Lincoln Collection of Indiana, Inc.



# LINCOLN SHEET MUSIC

CHECK LIST



LOUIS A. WARREN, Director  
Lincoln National Life Foundation

LINCOLNIANA PUBLISHERS  
Fort Wayne, Indiana  
1940

Copyright  
Lincolniana Publishers  
1940

## INTRODUCTORY NOTES

Sheet music seems to have found no place in the various classifications of Lincolniana compiled by bibliographers. Possibly the selections containing both words and music should have received recognition along with other printed leaflets, but then, of course, instrumental music would not be eligible. Single sheets printed on one side, containing Lincoln verses and sometimes music, are properly listed as broadsides and not included here. As far as we can learn, this check-list is the first attempt to compile and identify sheet music, and might be called a preliminary study in this field.

The primary source of information for this work has been the music collection in the Lincoln National Life Foundation Library. Valuable assistance has also been received from the Lincoln collections at Brown University, Illinois State Historical Library, and the Library of Congress. Special recognition should be given to Alice Burry of the Foundation staff who has been largely responsible for the recording and systematizing of the items.

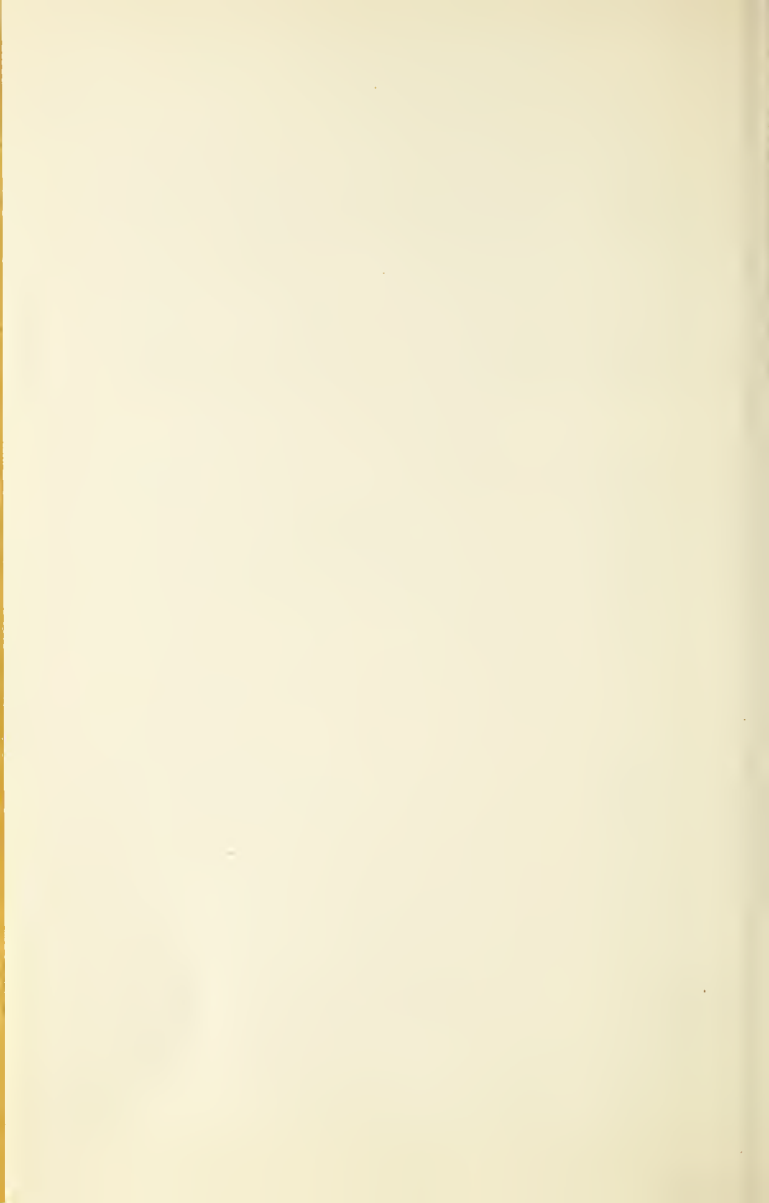
The following information is presented to clarify the arrangement of the material:

(1) In the listing of variants only one or two outstanding differences are listed in order to conserve on space, and often the obvious words are abbreviated. The copyright date is in most instances given after the title and is not listed again after the variants unless there is a change in the date.

(2) Asterisks denote those songs about which we have no information other than the composer's name and the title.

(3) A name appearing in brackets after the song title indicates the author of words, and, of course, is frequently the same as the composer.

(4) Each item is numbered so that composer and song title may be located from list of authors of words.



# INDEX TO COMPOSERS OF MUSIC

1.	Ackley, B. D.	Lincoln (Tillotson)	1916
2.	Adams, S. J.	We Are Coming, Father Abraham (Bryant, W. C.)	1862
3.	*Anderson	Lincoln	
4.	*Andino	America is Calling Lincoln	
5.	Andrillon, F.	Hymn to America (Andrillon)	1880
6.	Archer, C.	Set Noble Chieftain (Archer)	1865
7.	Arlen, Harold	If I Only Had a Brain (Harburg)	1939
8.	Bach, C. H.	Funeral March to Memory of Abraham Lincoln	1865
		V1-Chicago: Zisgfield & Wilson	
		V2-Milwaukee: H. N. Hempsted	
9.	Bacon, P. J.	Emancipation (Bacon)	1912
10.	Bacon, P. J.	Song of the Emancipation Proclamation (Lincoln)	1909
11.	Baker, B. F.	We Are Coming Father Abraham, 600,000 Mors	1862
		(Gibbons)	
12.	Ballard, L. W.	Emancipation Quickstep	1863
13.	Bardstti, Carlo	How Sleep the Brave (Collins, W.)	1865
14.	Barnard, J. C.	Funeral March	1865
15.	Barton, G. H.	That's What the Niggers then Will Do (Russell)	1865
16.	Beall, B. B.	Abraham Lincoln and his First Sweetheart Ann	
		Rutledge (Gilbertson)	1926
17.	Beckel, J. C.	Monody on the Death of Abraham Lincoln (Beckel)	
		V1-Phila.: J. Mareh	1865
		V2-Cincinnati: J. J. Dothmeyer	n.d.
18.	Beckel, J. C.	Our Union Forever (Castle)	1861
19.	Bennett, R. R.	Abraham Lincoln	1931
20.	Berneker, F.	Lincoln, Fride of Springfield, Ill. (Ries)	1927
21.	Bisbee, M. C.	De United States Hotel (Biebee)	1863
22.	Bishop, T. B.	Abraham the Great and General Crant His Mate	1864
		(Bishop)	
23.	Bishop, T. B.	We'll Go Marching (Bishop)	1864
24.	Blake, D. G.	Abraham Lincoln	1925
25.	Blamphim, C.	Abraham Lincoln (Blamphim)	n.d.
26.	Boott, F.	Johnathan to John (Bigelow, pseudo. for Jamss	1862
		Russell Lowell)	
27.	Bradbury, W. B.	Hold on Abraham (Bradbury)	1862
28.	Braham, Dave	Emancipation Day (Stout)	1876
		V1-W. A. Pond & Co., 547 Broadway	
		V2-25 Union Square and change in adv. copy	
29.	Brainard, C. S.	Oh! Massa'e Gwine to Washington (Kirke, pseudo.	1862
		for J. R. Gilmore)	
30.	Brainard, J. C.	Funeral March	1865
31.	Braine, R.	Lincoln (Liebfreed)	1923
		V1-Three music bers on t.p. and first page has	
		different music	
		V2-No bars on t.p.	
32.	Brinley, Jessie	Lincoln Quickstep	n.d.
33.	Brockway, W. H.	Young Eph's Jubilee (Murphy)	1866
34.	Brown, C. A.	Let the President Sleep (Stewart)	1865
35.	Brown, T. M.	Lincoln's Funeral March	1876
36.	Brown, T. M.	President Lincoln's Funeral March	1865
37.	Brown, T. M.	A Tribute to President Lincoln	1865
38.	Bryan, A.	It's Time for Every Boy to be a Soldier (Bryan)	1917
39.	Bryent, Dan	Dan Bryant's Song - We're Coming Father Abram	(1862)
		(Bryant, Dan)	
40.	*Buckley	Lincoln the Liberator	
41.	Buckley, F.	We'll Fight for Uncle Abe (Pratt)	1863
42.	Buechel, A.	We Mourn Our Country's Loss	
		V1-cl865	1865
		V2-cl881	1881
43.	Burditt, L. S.	We Are Coming, Fether Abraham (Bryant, W. C.)	n.d.
44.	Burke, J. F.	Our Lincoln the Hero of the Nation (Burke)	1916
45.	Burkes, E. A.	Lincoln and the Starry Flag	1913
46.	Butterfield, J.A.	Lincoln's Requiem (Boynton)	1865
47.	C., C. M.	Good Times in the Army Boys (Wateon, W. H.)	1863
48.	Carlin, E. N.	Ring the Bell Softly (Smith, W. D., Jr.)	1866
49.	Clapham, E.	The American Volunteers' March	
		V1-Dedicated to Gen. H. A. Morrow, etc.	1865
		V2-Respectfully dedicated to his friend Gen.	1866
		H. A. Morrow, etc.	

50.	Clark, J. G.	The Martyr of Liberty (Clark)	1865
51.	Clifton, W.	The Death of President Lincoln (Clifton)	n.d.
52.	Clokey, J. W.	Lincoln (Stevens)	1923
53.	Collins, L. S.	Lincoln Memorial Song (Collins, L. S.)	1909
54.	Comellas, J.	Washington et Lincoln	1867
55.	Concorolus	Uncle Sam (Grute)	1867
56.	Cook, S. A.	The Shooting of Our President	1901
57.	Cora, Karl	Freedom's Call	1860
58.	Cora, Karl	We See the Break of Day	1860
59.	*Critelle	Lincoln	
60.	Cromwell, H.	Oh Speak To Me Once More (Smith, W. D., Jr.)	1865
61.	Crosby, A. M.	Abraham Lincoln (Fox, J. M.)	1914
62.	Cross, M. H.	Campaign Quickstep	1860
63.	Cull, A.	We Are Coming Father Abraham, 600,000 More (Gibbons)	1862
64.	Cumming, W.	Abraham Lincoln March	1860
65.	Cumming, W.	Abraham Lincoln Schottisch	1860
66.	Cummings, E. S.	President's Hymn: Give Thanks All Ye People (Muhlenberg)	1864
67.	Daly, J. M.	There Are Just As Many Heroes Today (Allen)	1914
68.	Damrosch, W.	An Abraham Lincoln Song (Whitman)	1936
69.	Davis, E. C.	Lincoln's Funeral March	1865
		V1-Balmer & Weber, St. Louis, Por. of L. on t.p.	
		V2-Two c. dates, 1865 and 1888. Black border	1865
		on t.p. n.d.	1888
		V3-C. by Leo Feist, N. Y. No cover	
70.	Davis, Richard	Death of Abraham Lincoln (Davis)	1913
71.	Degenhard, C. G.	Abraham My Abraham (O'Donoughue)	1863
72.	Delaney, A.	Dirge Sung at Consecration of Soldier's Cemetery at Gettysburg (Delaney)	1863
73.	*Demuth	Lincoln Green	
74.	Donizetti, G.	Funeral March	n.d.
		V1-Engraved t.p., triple heavy black line border	
		V2-Lith. of L. on t.p.	
75.	Dresser, Paul	Give Us Just Another Lincoln (Dresser)	1900
76.	Dresser, Paul	Lincoln, Grant, and Lee, or The War Is Over Many Years (Dresser)	1903
77.	Droberg, W.	Hymn to Old Glory (Minshall)	1915
78.	Durand, L. B.	Song of Lincoln (Durand)	1919
79.	E., M.	Jeff's Double Quick	1865
80.	Edmonds, S. N.	You Can't Fool All the People All the Time (Edmonds)	1903
81.	Emerson, L. O.	We Are Coming, Father Abraham (Bryant, W. C.)	1862
82.	Emmett, D. D.	The Black Brigade (Emmett, D. D.)	1863
83.	Emmett, D. D.	Greenbacks (Emmett, D. D.)	n.d.
84.	Emmett, D. D.	U. S. G. A Song for the Times (Emmett, D. D.)	1864
85.	Emmett, Tony	Abraham's Daughter (Emmett, Tony)	1861
		V1-First line: Oh! Kind folks listen to my song	
		V2-First line: O, The soldiers here, both far and near	
		V3-(Columbia) cl868	1868
86.	Eugarps	Hard Times in Dixie (K., M.)	1864
87.	Everest, C.	The National Funeral March	1865
88.	Everest, C.	A National Hymn (Nicholson)	1864
89.	Everest, C.	Oh Why Should the Spirit of Mortal Be Proud (Knox)	
		V1-cl865	1865
		V2-cl866	1866
90.	Everest, C.	Toll the Bell Mournfully (Everest)	
		V1-cl865	1865
		V2-cl866	1866
91.	Fargo, J. F.	The Death Knell is Tolling (Cody)	1865
		V1-Chicago: Lyon & Healy	
		V2-Boston: O. Ditson & Co.	
92.	Fawcett, G. E.	The President's Emancipation March	1862
		V1-Cleveland: S. Brainerd's Sons. C. by Root & Cady. pp. 2-5	
		V2-Chicago: Root & Cady. Music is different pp. 3-7	
		V3-Chicago: Root & Cady, pp. 2-5	

93.	Fenollosa, M.	Emancipation Hymn (Fenollosa)	1863
94.	Fischer, G. J.	Lincoln's Funeral March	1865
95.	Fiske, W. O.	Requiem March in Honor of President Lincoln	1865
96.	Formee, Karl	In Memory of Abraham Lincoln	1865
97.	Foster, S. G.	Better Times Are Coming (Foster) (Bungay) V1-Written and composed by Foster V2-New version with words by Bungay	1862
98.	Foster, S. G.	We Are Coming Father Abraham, 300,000 More (Gibbons)	1862
99.	Foster, S. G.	That's What's The Matter (Foster)	1862
100.	French, D. A.	'63 Is the Jubilee (Greene)	1863
101.	*Gallatly	Lincoln Green	
102.	Geddes, J. L.	The Bonnie Flag with the Stripes and Stars (Geddes)	1863
103.	Getze, J. A.	We Are Coming Father Abraham, 300,000 More - Quickstep	1862
104.	Getze, J. A.	Save Our Flag (Wolverton)	1863
105.	Gilmore, P. S.	We Are Coming Father Abraham (Bryant, W. G.)	1862
106.	Glover, G.	How Are You Green-backs (Bowers)	1863
107.	Goff, W.	Goff's Address to the Army and Navy (Goff)	1862
108.	Gomez	Come Back, Massa, Come back! (Lucas)	1863
109.	Gordon, M. S.	Massa Linkum's Boy (Parker)	1884
110.	Gougler, I. W.	Lincoln's Grave (Gougler)	1865
111.	Graft, G. P.	Rest, Martyr, Rest (Glass)	1865
112.	Grafula, C. S.	Our General's Grand March	1861
113.	Grobe, G.	Lincoln Quickstep V1-Lith. por. of Lincoln V2-Lith. por. of Lincoln surrounded by scenes	1860
114.	Grube, L.	President Lincoln's Funeral March	1865
115.	Gumpert, G.	Our Country's Flag (Gumpert) V1-Tenth Edition V2-Words in English and German V3-For alto or baritone - t.p. similar to Tenth Edition but redrawn	1861
116.	Gutterson, A. G.	President's Hymn: Give Thanks All Ye People (Muhlenberg) V1-Chicago, H. M. Higgins V2-New York, J. L. Peters	1864
117.	Haase, F.	In Memoriam	1865
118.	Halle, R.	Lincoln (Milan)	1910
119.	Hammond, G. T.	Mount, Boys, Mount (Hammond)	1864
120.	Hamford, M. G.	Abe Lincoln (Seebe)	1912
121.	Hardy, Will	The School Where Lincoln Went (Hardy) V1-Boston: Bostonia Publishing Co. V2-Worcester: Massachusetts Music Co.	1910
122.	Haskins, Mrs. O.N.	Weep Not for the Slain, O Columbia (Haskine)	1865
123.	Haynes, J. E.	Campaign Song for Abraham Lincoln (Haynes, G.)	1864
124.	Haynes, J. E.	Nomination Song (Haynes, G.)	1864
125.	Haynes, J. E.	Our Nation's Captain (Haynes, G.)	1864
126.	Haynes, J. E.	We's a G'wine to Fight (Haynes, G.)	1864
127.	Helmsmuller, F.B.	President Lincoln's Grand March V1-Published by H. Waters V2-Published by Daggett	1862
128.	Henry, Edwin	The Old Ghieftain (Henry)	1862
129.	Hervey, Robert	Our Flag Shall Wave There (Hervey)	1865
130.	Hess, Charles	Lincoln's Funeral March V1-Lith. by Donaldson & Elmes of Lincoln V2-T.p. has black line border curved at top	1865
131.	Hesselbert, L. S.	America My Country (Hesselbert)	1918
132.	Hewitt, G. W.	The Banner of the Sea	1861
133.	Himelman, J. M.	The Lincoln Two Step	1895
134.	Hoffman, E.	Rest, Spirit, Rest	1865
135.	Holberton, J.	The Flower from Lincoln's Grave (Lawrence)	n.d.
136.	Hoschna, K. L.	Honor You Today, Lincoln Oh Lincoln (Douglas)	1906
137.	Irving, A. B.	We Are Coming, Father Abraham (Bryant, W. G.)	1862
138.	J., G. L.	The Mudeills Are Coming (Bowers)	1865
139.	Jerrold, G.J.A.	The Wilson-Lincoln Reign (Gray)	1915
140.	Johnson, H.	The Name of Abraham (Sibo) (Klein)	1925
141.	Jones, J. P.	De Darklee Rallying Song (O'Gonnor)	1863
142.	Judson	The Union Wagon (Asa)	1866
143.	Kampe, H. F.	Abraham Lincoln (Kampe)	n.d.
144.	Keller, M.	Abraham Lincoln Requiem V1-Boston: Henry Tolman V2-New York: S. Brainard	1865



145.	Keller, M.	Here We Are ! Here We Are! (Emmett, D. D.)	1863
146.	Keller, M.	In Memoriam Abraham Lincoln (Smith, W. D.)	
		V1-New York: W. Hall c1865	1865
		V2-New York: W. Hall c1866	1866
		V3-Boston: Messrs. J. & E. Hoch c1866	1866
147.	Kendis, Brockman and Vincent	We're Bound to Win with Boys Like You (Kendis, Brockman and Vincent)	1918
148.	Kleinsinger, G.	The Ballad of Abe Lincoln (Goldsmith)	1940
149.	Kountz, R.	Abraham Lincoln (Brar)	1925
150.	L., R. T.	Emancipation Hymn (L., R. T.)	1863
151.	Ladd, G. I.	In Memoriam (Ladd, G. I.)	1865
152.	Ladd, M. B.	The Freedman's Lament (Ladd)	1866
153.	Ladd, M. B.	Lincoln's Dying Refrain	1865
154.	Ladd, M. B.	We Mourn Our Fallen Chieftain (Ladd)	1865
155.	Lafayette, F.	Old Abe They Said Was An Honest Man (Jarboe)	1864
156.	Lazare, Carl	To Whom It May Concern (Smith, W. D., Jr.)	n.d.
157.	Lincoln, H. J.	Lincoln Highway March Two Step	1921
158.	Linden, Oscar	Our Martyr President (Smith, W. D., Jr.)	1865
159.	Locke, E. W.	Strike for the Right (Locke)	1860
160.	Lowe, Bert	"Honest Abe" March	1909
161.	Lozier, J. H.	The Old Union Wagon	1863
162.	Lundberg, C. O.	Lincoln--Union--Victory March	1864
163.	Luther, H. W.	Our Flag is Half-mast High (Luther)	(1865)
164.	Lutz, G. B.	Lincoln Highway March	1928
165.	McElroy, Erwin	Unfurl the Grand Old Stars and Stripes; or The Boys Who Wore the Blue (McElroy)	1899
166.	McNaughton, J. H.	Abraham's Tea Party	1864
167.	*M., J.	Who Will Care For Old Abe Now?	
168.	Mack, E.	Dirge--Our Deeply Lamented Martyred President (Wheelock)	1865
169.	Mack, E.	President Lincoln's Funeral March	1865
		V1-Phila.: Lee & Walker. Lith. of Lincoln by Sinclair in flag-draped oval, coffin and two women in attitude of mourning.	
		V2-Phila.: Lee & Walker. Lith. cover with full face por. of Lincoln surrounded by vines.	
		V3-Phila.: Lee & Walker. Por. of Lincoln sur- rounded by symbolical figures.	
		V4-Boston: O. Ditson 1865, 1893	1893
170.	Manney, C. F.	O Captain My Captain (Whitman)	1903
171.	Mareesh, A. L.	Boys in Blue (Mareesh)	1917
172.	Martin, T. J.	Emancipation March	1884
173.	Mason, D. G.	A Lincoln Symphony	(1937)
174.	Mayer, F.	We Are Coming Father Abraham, 300,000 More (Gibbons)	1862
175.	Mayer, H.	Grand Funeral March	1865
176.	Mayer, H.	Lincoln's Funeral March (Same music as above)	n.d.
177.	Meinardus, E.	We'll Do the Same Today (Wagener)	1918
178.	Merrill, H. T.	In Memoriam (Bugbee)	1865
179.	Merz, Karl	President Lincoln's Funeral March	1865
180.	Millard, H.	For God and Liberty (Millard)	1865
181.	Miller, L. B.	The President's Grave (Babbitt)	1865
		V1-Cleveland: S. Brainard	
		V2-Chicago: Root & Cady	
182.	Morse, E. F.	The Right Men in the Right Place (Moree)	1887
183.	Mueller, F.	President Lincoln's Funeral March	1865
184.	Murdoch, J. E.	The Hurrah! for the Red, White and Blue (Burns)	1864
185.	Murphy, J. B.	Young Eph's Lament (Murphy)	1863
186.	Nealy, M. E.	Threnody	1865
187.	Neidlinger, W. H.	Memories of Lincoln (Whitman)	1920
188.	Neuman, A.	Railsplitter's Polka V1-cl860 V2-cl865	1860 1865 1863
189.	Nion, U.	Maryland, My Maryland	1863
190.	Oldfield, F. H.	H. Abraham's Daughter	n.d.
191.	*Ostermeyer	Abraham Lincoln	
192.	Ostrum, N.	Our Country (Anderson, J. J.)	1894
193.	Otten, W. F.	To Arms To Arms (Otten)	1861
		V1-Presentation inscription: "To the Pres. ..."	
		V2-"Part of Proceeds of Sale to be Tendered to Union Defence Fund."	
194.	Paine, J. K.	Funeral March in Memory of President Lincoln	1865

195.	Parkhurst, Mrs.	Come Rally, Freeman, Rally (Adams)	1864
196.	Parkhurst, Mrs.	The Nation Mourns V1-New York: H. Waters. T.p. with broad line border. V2-T.p. with lith. por. of Lincoln. V3-New York: H. S. Gordon, cl865 cl893	1865 1893
197.	Parke, J. A.	Lincoln (Kiser)	1914
198.	Partridge, W. W.	The Derkies Rally (Partridge)	1863
199.	Peull, E. T.	Lincoln Centennial Grand March V1-T.p. engraved in black. V2-T.p. in colors.	1909
200.	Pearson, C. C.	Oh Why Should the Spirit of Mortal be Proud (Lincoln)	1865
201.	Perry, W. H.	Our Flag, Our Army, and Our President (Dudley)	1864
202.	Peters, A. C.	Thet's Whet's the Matter with the Purps (Peters)	1863
203.	Pettee, W. E. M.	President Lincoln's Funeral March	1865
204.	Phippen, Joshua	O Captain My Captain (Whitman)	1909
205.	Pierce, J. N.	Lincoln's Tribute to Washington (Lincoln)	1932
206.	Piket, Louis	Mournful Sounds	1865
207.	Porter, J. W.	The Mertyred Petriot	1865
208.	Poulton, C. R.	To President Abreham 300,000 More (Bryant, W. C.)	1862
209.	Provis, Charles	Lincoln (Provis)	1931
210.	Price, R. M.	Our Lincoln's Act (Benjamin)	n.d.
211.	R., N. C.	Cotton is King (R., N. C.)	1862
212.	Reed, L. P.	Lincoln Way Grand March	1916
213.	Rehm, Charles	Our National Union March	1862
214.	Roberts, D. C.	Lincoln Schottisch V1-cl859 V2-cl860	1859 1860
215.	Robinson, Earl	Ballad for Americens (Latouche)	1940
216.	Robjohn, W. J.	Abreham Lincoln's Funeral March	1865
217.	Robyn, A. J.	Oh Why Should the Spirit of Mortal be Proud (Knox)	1911
218.	Rogers, C. E.	Funeral March V1-Boston: O. Ditson cl865 V2-Cleveland: S. Breinard cl865 V3-Cleveland: S. Breinard cl893	1865 1865 1893
219.	Rogers, R. M.	Loyal Legion Hymn, Abraham Lincoln	1918
220.	Root, C. F.	Ferewell, Father, Friend, and Guardian (Dewn) V1-Cleveland: S. Brainard's Sons V2-Cincinnati: J. Church, red and black t.p. V3-Chicego: Root & Cady, T.p. with black border V4-Same as above but dedication added.	1865 1893 1865 1865
221.	Root, C. F.	Farewell, Father, Friend and Guardian (Arr. as an instrumental piece)	1865
222.	Root, G. F.	Father Abraham's Reply to the 600,000 V1-No date. V2-cl862. Words by the author of "Sybelle"	n.d. 1862
223.	Ryder, T. P.	God Bless the Old Sixth Corps (Ryder)	1865
224.	Ryndor, Rose	President Lincoln's Funerel Dirge	1865
225.	St. Clair, F. J.	Lincoln Righway March	1914
226.	St. John, C.	Emancipation Day	1875
227.	Sambo	Year of Jubilee, or Kingdom has Come	1862
228.	*Senford, Lee	Lincoln Centennial	
229.	Schonacker, J. E.	Netional Funerel March	1865
230.	*Schwartz	Lincoln (Hanks)	
231.	Schwartz, Jean	I'm All Bound 'Round with the Mason Dixon Line (Lewis) (Young)	1917
232.	Schwartz, Jean	I Love You Like Lincoln Loved the Old Red, White and Blue (Jerome) (Young)	1914
233.	Sedgwick, A.	Oh Why Should the Spirit of Mortal be Proud (Knox)	1865
234.	Sherwin, W. F.	Abraham Our Abraham	1864
235.	Shure, R. D.	Lincoln (Barnes)	1925
236.	Simmons, Cyrus	Lincoln (Simmons) V1-cl1927 V2-cl1928	1927 1928
237.	Slanford, C. V.	Elegiec Ode (Whitman)	1884
238.	Smith, Chris	Abraham Lincoln Jones (Mack, Cecil)	1909
239.	Smith, J., Jr.	Uncle Abram, Bully for You (Lampard)	1862
240.	Smith, J. S.	The Star Spangled Banner (Lincoln) (Key) (Mokrejs)	1927
241.	Smith, Julia	Allegience; Patriot Song	1918
242.	Speuldging, C. L.	Lincoln's Birthday	1914
243.	Sporle, N. J.	We Are Coming Fether Abraham, 600,000 More (Cibbons)	n.d.

244.	Starkweather, L.	Away Goes Cuffee (Starkweather)	1863
245.	Starkweather, L.	Cuffee's War Song (Starkweather)	1863
246.	Starkweather, L.	Liberty's Call, or Hurrah for Abe and Andy (Blanchard)	(1864)
247.	Stewart, J. M.	Good Old Father Abraham (Stewart)	1864
248.	Stillman, J. M.	Stand! Father Abraham (Burdick)	n.d.
249.	Surdo, J.	Our Lincoln (Washburn)	
		V1-For three equal voices, 32pp. Cincinnati: Walnut Hills Music Co.	1918
		V2-An ode for one, two and three equal voices with piano or orch. accompaniment. Willis Music Co. 32pp.	1918
		V3-New Version. 16pp.	1920
		V4-Cincinnati: Lincoln Cent. Mem. Association 31pp.	1908
250.	Tatnall, H. L.	Railsplitters Polka	1860
251.	Taylor, R. S.	O Wrap the Flag Around Me, Boys (Taylor)	1862
252.	Thomas, J. R.	Little Willie's Grave (Wallace, W. R.)	1863
253.	Thomas, J. R.	Our Noble Chief Has Passed Away (Cooper)	1865
254.	Thompson, H. S.	A Nation Mourns Her Chief	1865
255.	Tobey, A. B.	Abraham's Covenant (Tobey)	1862
256.	Towne, T. M.	His Country Needs Him More Than I (P., M.)	1863
257.	Towne, T. M.	"Old Abe" The Battle Eagle (Towne)	1865
258.	Treuer, Konrad	The Nation in Tears (C., R.)	1865
		V1-Lith. por. of Lincoln in oval on t.p.	
		V2-Woodcut por. of Lincoln on t.p. with black line border.	
		V3-Lith. of Lincoln by RMSDel on t.p. 2pp. Black line around music. Lith. funeral procession on back page.	
		V4-Back page has adv. of Demorest songs.	
		V5-Smaller size than above. 4pp. following of "Demorest's Illustrated Monthly" all adv.	
259.	Tucker, H.	It's All Up In Dixie (Tucker)	1863
260.	Turner, J. W.	Abraham's Draft, 600,000 More (Turner)	1862
261.	Turner, J. W.	The Assassin's Vision (Turner)	1865
262.	Turner, J. W.	The Honored Dead (Bishop, M. J.)	1865
263.	Turner, J. W.	Lay Him to Rest (Smith, W. D., Jr.)	1865
264.	Turner, J. W.	Little Tad (Turner)	1865
265.	Turner, J. W.	Live But One Moment (Turner)	1865
266.	Turner, J. W.	A Nation Weeps (Turner)	1865
267.	Turner, J. W.	President's Hymn: Give Thanks All Ye People (Muhlenberg)	
		V1-Chicago: H. M. Higgins	1864
		V2-Boston: O. Ditson	1863
268.	Turner, J. W.	The Sour Apple Tree (Turner)	1865
Unidentified:			
269.	S. Brainard	We Are Coming Father Abraham, 600,000 More (Gibbons)	1862
270.	T. Erith & Son	Emancipation Polka	1862
271.	H. W. Charles	The Get-together Song	1914
272.	J. Church, Jr.	Lincoln Polka	n.d.
273.	J. Church, Jr.	President Lincoln's Quickstep	n.d.
274.	J. Church	We Are Coming Father Abraham, 600,000 More (Gibbons)	n.d.
275.	*H. DeMarsan	Republican Glee for Lincoln and Hamlin	
276.	*H. DeMarsan	Who Will Care for Old Abe Now?	
277.	O. Ditson & Co.	Emancipation	1864
278.	O. Ditson & Co.	Honest Old Abe's Quickstep	1860
279.	O. Ditson & Co.	"Vigwam" Grand March	1860
280.	D. P. Faulds	Our Generals	1866
281.	Firth, Pond & Co.	Old Honest Abe For Me	1860
282.	Firth, Son & Co.	Raw Recruits; or, Abraham's Daughter V1-Firth Pond, & Co., Sep Winner cl861 V2-Firth, Son & Co. cl862	1861 1862
283.	James D. Gay	Abe Lincoln's Battle Cry (Gay)	1864
284.	H. M. Higgins	Campaign Song for Abraham Lincoln	1864
285.	Lee & Walker	Lincoln Quickstep	1860
286.	E. Leidersdorf & Co.	Old Abe Polka	n.d.
287.	Charles Magnus	Abe Lincoln's Union Wagon (Gay)	1864

288.	Charlee Magnus	Good Morning, Master Lincoln (Langenschwarz)	1864
289.	Charlee Magnus	The People to the President (By e Lady of Weeh- ington City)	n.d.
290.	A.D.F. Randolph	The President's Hymn: Give Thanks All Ye People (Muhlenberg)	n.d.
291.	H. L. Story	Vote for Abraham	1864
292.	Tripp & Cragg	That's Whet's the Matter with the Purpe	1865
293.	Union	Jeff's Last Proclamation (Union)	1865
294.	Union	Vote for Abreham (Union)	1864
295.	Van Ees, Mabel	On the Lincoln Highway	1915
296.	Von Tilzer, E.	Abraham Jefferson Washington Lee (Von Tilzer)	1906
297.	Wegner, C. L. H.	O Land of Mine	1911
298.	Wallace, Burt	Ode to Lincoln (Tremblee)	1914
299.	Wamelink, J. T.	President Lincoln's Funeral March	1875
300.	Werd, C. L.	I'm Coming to My Dixie Home (Ward) (Richards) V1-Written and composed by Ward, B. Duncan & Co. V2-Words by J. G. Richards, D. P. Faulds	n.d. 1861
301.	Warren, G. W.	Requiem	1865
302.	Watson, T. M.	Uncle Abe's Rebellious Boys (Watson)	1865
303.	Weber, Louis	Lincoln's Log Cabin March	1915
304.	Webster, J. P.	The Negro Emencipation Song (Bennett, S. F.)	1862
305.	Webster, J. P.	Old Abe Has Gone and Did It (Bennett, S. F.)	1862
306.	Wels, Charles	Funeral Merch	1865
307.	Wheples, E. A.	Seule-pleurer V1-St. Louis: Benson V2-New York: Blalock & Co.	1865
308.	Wheelock, O.	The Seviar of our Country	1865
309.	Wide-Aweke	Honest Old Abe (Wentworth)	1860
310.	Willing, W.	The Flag is at Half-mest (Willing)	n.d.
311.	Willing, W.	The Union Restored	1865
312.	Wilmarth, F.	Rebellion's Weak Back (Wilmarth)	1862
313.	*Wilson	Lincoln and Douglas	
314.	*Wilson	Lincoln's Reign	
315.	Winner, Sep	He's Gone to the Arms of Abraham (Winner) V1-Phila.: Lee & Welker V2-Phila.: Sep Winner V3-Dedicated to Swain instead of Dixey Pub. Phila.: S. Winner V4-Boston: O. Ditson	1863 1863 1864 1863
316.	Winner, Sep	A Nation Mourns Her Mertyr'd Son (Hawthorne) V1-Lee & Welker V2-Sep Winner	1865
317.	Wires, P. J.	Lincoln's Funerel Merch	1935
318.	Witt, Max S.	Please Mr. Lincoln (Roden)	1900
319.	Wolsieffer, W.	Abraham Lincoln's Funeral March	1865
320.	Wood, C.	Lincoln Tune	1912
321.	Woolcott, F.	In Memorium Lincoln (Fox, W. P.)	1865
322.	Work, H. C.	Grandmother Told Me So (Work)	1861
323.	Work, H. C.	Kingdom Coming (Work) V1-Arranged for guitar by John Molter V2-20th Edition V3-Same es above but different adv. on inside cover. V4-Thirtieth thousand edition V5-cl1863 V6-Song & chorus added under title on t.p. V7-Same as above but title is in larger type	1861 1862 1862 1863 1863 1863
324.	Work, H. C.	'Tis Finished! or Sing Hallelujeh (Work)	1865
325.	Work, H. C.	Washington and Lincoln (Work)	1864
326.	*Wright	Lincoln's Fame, Lincoln's Bright Name	
327.	Wurzel, G. F.	De Day ob Liberty's Comin' (Wurzel, pseudonym for G. F. Root)	1862
328.	Wurzel, G. F.	I'se on de Way (Wurzel, pseudonym for G. F. Root)	1864
329.	Zoeller, G.	Enjolres, the Song of the Patriot (Scotus)	1865

# Index to Authors of Words

- Adams, John - 195  
 Allen, T. S. - 67  
 Anderson, J. J. - 192  
 Andrillon, F. - 5  
 Archer, C. - 6  
 Asa - 142
- Bebbitt, E. S. - 181  
 Bacon, P. J. - 9  
 Barnes, E. N. - 235  
 Beckel, J. C. - 17  
 Beebe, Ida - 120  
 Benjamin, R. M. - 210  
 Bennett, S. F. - 304, 305  
 Bibo, I. - 140  
 Bigelow, Hosea - 26  
 Bixbee, M. G. - 21  
 Bishop, M. J. - 262  
 Bishop, T. B. - 22, 23  
 Blamphim, Charles - 25  
 Blanchard, W. S. - 246  
 Bowers, E. - 106, 138  
 Boynton, Irene - 46  
 Bradbury, W. B. - 27  
 Briar, E. S. - 149  
 Bryan, Alfred - 38  
 Bryant, Dan - 39  
 Bryant, W. C. - 2, 43, 81, 105, 137, 208  
 Bugbee, Mrs. L. J. - 178  
 Bungay, G. W. - 97  
 Burdick, S. C. - 248  
 Burke, J. F. - 44  
 Burns, Robert - 184
- C., R. - 258  
 Castle - 18  
 Clark, J. G. - 50  
 Clifton, W. - 51  
 Cody, H. H. - 91  
 Collins, L. S. - 53  
 Collins, William - 13  
 Cooper, George - 253
- Davis, Richard - 70  
 Dawn, L. M. - 220  
 Delaney, Alfred - 72  
 Douglas, C. N. - 136  
 Dresser, Paul - 75, 76  
 Dudley, J. T. - 201  
 Durand, L. B. - 78
- Edmonds, S. N. - 80  
 Emmett, D. D. - 82, 83, 84, 145  
 Emmett, Tony - 85  
 Everest, C. - 90
- Fenollosa, M. - 93  
 Foster, S. C. - 97, 99  
 Fox, J. M. - 61  
 Fox, W. P. - 321
- Gay, J. D. - 283, 287
- Geddes, J. L. - 102  
 Gibbons, J. S. - 11, 63, 98, 174, 243, 269, 274  
 Gilbertson, W. H. - 16  
 Glass, J. E. - 111  
 Goff, W. - 107  
 Goldsmith, B. - 148  
 Gougler, I. W. - 110  
 Gray, R. B. - 139  
 Greene, J. L. - 100  
 Grute, M. K. - 55  
 Gumpert, G. - 115
- Hammond, C. T. - 119  
 Hanks - 230  
 Harburg, E. Y. - 7  
 Hardy, Will - 121  
 Haskins, Mrs. O. N. - 122  
 Hawthorne, Alice - 316  
 Haynes, Charles - 123, 124, 125, 126  
 Henry, Edwin - 128  
 Hervey, Robert - 129  
 Hesselbert, L. S. - 131
- Jarboe, J. W. - 155  
 Jerome, William - 232
- K., M. - 86  
 Kampe, H. F. - 143  
 Kendis, Brockman - 147  
 Kendis, Vincent - 147  
 Key, F. S. - 240  
 Kirke, Edmund - 29  
 Kiser, S. E. - 197  
 Klein, L. - 140  
 Knox, William - 89, 217, 233
- L., R. T. - 150  
 Ladd, G. I. - 151  
 Ladd, M. B. - 152, 154  
 Lampard, G. R. - 239  
 Langenschwarz, Max - 288  
 Latouche, John - 215  
 Lawrence, Burton - 135  
 Lewis, Sam - 231  
 Liebfreed, Edwin - 31  
 Lincoln, Abraham - 10, 200, 205, 240  
 Locke, E. W. - 159  
 Lucas, I. W. - 108  
 Luther, H. W. - 163
- McElroy, Erwin - 165  
 Mack, Cecil - 238  
 Maresh, A. L. - 171  
 Millard, H. - 180  
 Minshall, W. E. - 77  
 Mokrejs, John - 240  
 Morse, E. F. - 182  
 Muhlberg, W. A. - 66, 116, 267, 290  
 Murphy, J. B. - 33, 185
- Nicholson, James - 88  
 Nilan, J. J. - 118
- O'Connor, J. - 141  
 O'Donoghue, W. K. - 71  
 Otten, W. F. - 193
- P., M. - 256  
 Parker, H. - 109  
 Partridge, W. W. - 198  
 Peters, A. C. - 202  
 Pratt, C. E. - 41  
 Provis, Charles - 209
- R., N. G. - 211  
 Rice, W. T. - 20  
 Richards, J. G. - 300  
 Roden, R. F. - 318  
 Russell, Tom - 15  
 Ryder, T. P. - 223
- Scotus, Edmundus - 329  
 Simmons, Cyrus - 236  
 Smith, W. D. - 146  
 Smith, W. D., Jr. - 48, 60, 156, 158, 263  
 Starkweather, L. G. - 244, 245  
 Stevens, David - 52  
 Stewart, J. M. - 34, 247  
 Stout, G. L. - 28
- Taylor, R. S. - 251  
 Tillotson, Edith - 1  
 Tobey, A. B. - 255  
 Towne, T. M. - 257  
 Tremblee, L. S. - 298  
 Tucker, Henry - 259  
 Turner, J. W. - 260, 261, 264, 265, 266, 268
- Union - 293, 294
- Von Tilzer, Harry - 296
- Wagener, C. H. - 177  
 Wallace, W. R. - 252  
 Ward, C. L. - 300  
 Washburn, W. C. - 249  
 Watson, T. M. - 302  
 Watson, W. H. - 47  
 Wentworth, D. - 309  
 Wheelock, O. - 168  
 Whitman, Walt - 68, 170, 187, 204, 237  
 Willing, William - 310  
 Wilmarth, F. - 312  
 Winner, Sep - 315  
 Wolverton, Sara - 104  
 Work, H. C. - 322, 323, 324, 325  
 Wurzel, G. F. - 327, 328
- Young, Joe - 231, 232













ABE LINCOLN, THE STORYTELLER, AT A HOOSIER FROLIC

# INDIANA TEACHER

JANUARY, 1959



# What Did Lincoln Sing?



By **BRUCE R. BUCKLEY**  
Folklorist and Audio-Visual  
INDIANA UNIVERSITY

*Like other busy pioneer mothers, Sarah Bush Johnston Lincoln utilized her hours at the spinning wheel to teach folk songs to her stepchildren, Abe and Sarah, and her own son and daughters.*

*Hurrah for the choice of the nation!  
Our chieftain so brave and so true;  
We'll go for the great reformation,  
For Lincoln and Liberty too.*

*We'll go for the Son of Kentucky  
The hero of Hoosierdom through,  
The pride of the Suckers so lucky,  
For Lincoln and Liberty too.*

THE tune of this campaign song of 1860 was very appropriately the folksong "Old Rosin the Bow." It was appropriate because Lincoln represented the pioneer, the man of the Midwest, the everyday folks. He grew up as a typical boy on a dynamic, changing frontier. Speaking with a Kentucky-Hoosier twang, he received his "edification" when he could catch it. Some of this education was formal; more of it was "sought out" from his learned neighbors; most of it was traditional learning handed down from generation to generation and based on observation and experience. The skills of his father, the wisdom of his mothers were learned day by day. This traditional learning would be called folklore today, but that word was not yet known during Lincoln's youth in Indiana.

The specific elements of folklore which were absorbed or were an influence in his formative years are difficult to decipher. Later generations, in a typical manner, have attributed items of frontier wisdom and lore to their hero, Honest Abe, the representative of all that was Midwest folk. To Mike Fink was given all the lore of the river; to Davy Crockett,

the lore of the moving Frontier; to Abe Lincoln, the lore of the everyday folks. There are indications, however, of some of the songs and ballads that were current during Lincoln's youth in Indiana although his reactions to them are not known to us.

Folksongs and ballads are as varied in their subject matter as the persons who sing them. They are mostly handed down traditionally within a family group. A son learns them from his mother who learned them from an aunt or a grandfather. New songs are added and become a part of the oral literature of a family. They may be changed, sometimes consciously to bring them up to date and, at times, unconsciously through a failure of memory. The family songs of Lincoln, according to Sandburg, were mostly those of Nancy Hanks, songs of the old world, of Virginia, of Kentucky. Lords and ladies were as distant to the reality of frontier life as they are in the twentieth century, but their stories were told by Abe's mother in such songs as *Fair Ellender*.

*"O Mother, O Mother, come riddle my story,  
Come riddle it both as one,  
Whether I should marry Fair Ellender  
Or bring the Brown Girl home."*

*"The Brown Girl she has house and land;  
Fair Ellender she has none.  
Therefore I charge you with my best presence  
Go bring the Brown Girl home."*

Lord Thomas takes his mother's advice and marries the rich brunette even though he does not love her. The tragedy

concluded with the death of all the members of the love triangle.

*"Dear Mother, dear Mother, go dig my grave;  
Go dig it both wide and deep.  
And bury Fair Ellender in my arms,  
The Brown Girl at my feet."*

A second ballad sung by Nancy Hanks was a moralistic story of a young girl who felt that religion belonged to old age and was not for the young. *Wicked Polly* died in the bloom of her youth with no chance to repent her ways.

*Young people who delight in sin,  
I'll tell you what has lately been,  
A woman who was young and fair  
She died in sin and sad despair.*

*She'd go to frolics, to dance and play  
In spite of all her friends could say;  
"I'll turn to God when I get old,  
And he will then receive my soul."*

*One Friday morning she took sick;  
Her stubborn heart began to break:  
"O must I burn forever more  
Until ten thousand years are o'er?"*

*. . . Alas, alas her days were spent;  
Good God! too late for to repent!*

Religious folksongs made up a large percentage of the serious songs of the frontier. Most of these songs were learned orally from a traveling preacher and continued as a part of the religious expression of the community without the benefit of the printed page. They were printed, however, in such shape-note hymnals as the *Missouri Harmony*, published in Cincinnati in 1808, and could be found in Spencer County during Lincoln's youth. Dennis Hanks reported that one of Lincoln's favorite religious songs began, "How tedious and tasteless the hours" or as Lincoln would have said, "'tejus' . . ." This hymn is set to the tune of *Greenfield* in the *Harmony*.

*How tedious and tasteless the hours,  
When Jesus no longer I see;  
Sweet prospects, sweet birds, and sweet flow'rs  
Have all lost their sweetness to me.  
The midsummer sun shines but dim,  
The fields strive in vain to look gay;  
But when I am happy in Him,  
December's as pleasant as May.*

The tunes of hymns were used on other occasions than at church. *Legacy*, another favorite of Lincoln from the *Missouri Harmony*, was also used as a dance tune. It was said that Lincoln "always attended house raisings, log rollings, corn shuckings . . ." and this was the time for frolic as well as for work. The thought of a dance, a game, or a play-party helped make the work less "'tejus.'" As the day ended and the work was done, refrains such as *Skip to My Lou*, *Old Sister Phoebe*, *Pig in the Parlor*, and *The Farmer Sows His Seed* filled the air.

*Over the hill where no one knows  
The kind of seed the farmer sows.  
He stamps his feet and claps his hand  
And turns around to view the laud.*

*Come along and go with me,  
Come along and go with me,  
Come along and go with me  
And I will take good care of thee.*

*Oh, no, I cannot go,  
Oh, no, I cannot go,  
Oh, no, I cannot go,  
I cannot leave my mama so.*

As the girls, circling around the marching boys, grabbed a new partner, some of the men sat around and told stories. They talked about their fantastic tall tales and on rare occasions told a true story. Local news was always of interest and occasionally a local event was preserved by the pen of a local ballad-maker. Most of these ballads were moralistic in tone and used the event to teach a lesson. The killing of Palmer Warren by Amasa Fuller at Lawrenceburg in January of 1820 was even reported in Eastern newspapers. The hanging of Fuller, over the protests of local citizens, was recorded in song by Moses Whitecotten. This song, still traditional in Indiana today, reflects the classical and biblical style of the pioneer writers.

*Ye sons of Columbia, your attention I do crave  
While a sorrowful ditty I do tell  
That happened here of late in this Indiana state  
Of a hero there's none doth excel.  
Like Samson, he courted and made choice of  
the fair,  
Intending to make her his wife;  
But she, like Delilah, his heart she did ensnare,  
And it cost him both his honor and his life.*

*. . .  
It is not a railing spirit nor wicked desire,  
Nor solemnity is not my design;  
Look in Genesis and Judges, and Samuel,  
Kings, and Job,  
And the proof of this doctrine you'll find.  
For marriage is a lottery, and few that draw  
the prize  
That is pleasing to the heart and the eye,  
And they that never marry may well be called  
wise;  
So, gentlemen, excuse me; good bye.*

While Lincoln worked along the river, he gained new insights about the outside world and heard many of the songs of the river. During his trip down the river and his stay in New Orleans, he must have heard the songs of the Negro roustabouts, the field calls of the workers, and the moaning tunes of the slave market. What he carried away in his memory after this short exposure was probably very small. However, one popular song of New Orleans, which had been published two years before, undoubtedly stuck in the young man's mind. Samuel Woodworth's song about the battle of New Orleans extolled the Kentucky hunters of Andy Jackson's army.

*Ye gentlemen and ladies fair  
Who grace this famous city,  
Just listen if you've time to spare  
While I rehearse a ditty,  
And for the opportunity  
Conceive yourselves quite lucky*

(Continued on Page 201)



## School Finance

(Continued from Page 165)

The Governor's Committee on School Aid Distribution reported to the Governor that an increase of \$50 million in state funds would be needed to meet what the committee believes is necessary in our school program. This gap between the Governor's Budget Committee proposal of \$1.8 million and the proposal of the Governor's School Aid Committee of \$50 million is an enormous gap. That gap must be closed by intelligent interpretation of the needs and the problems of the schools to members of the General Assembly before the decisions are made. This important action must be accomplished by an interpretation of the need for substantial increases in the state minimum salary schedule of some \$1,200-\$1,500 and of minor revisions in the retirement laws to adjust to changing economic conditions.

It appears at this juncture that the political parties will have programs to solve some of these problems. If that is true, it would be a most fortunate development indeed. The organized teaching profession has no desire to dictate a school program nor to introduce one if the leadership of either or both parties can be induced to do so. Let us hope that such leadership will materialize in the political parties and that we may play the role that is most normal for school people to play, namely, inform our public of the needs that exist and of various proposals that would be most likely to meet the needs and solve the problems.

The spirit of legislators at this time seems excellent but a thorough, state-wide effort is imperative if Indiana schools are to serve Indiana youth.

## What Did Lincoln Sing?

(Continued from Page 179)

*For 'tis not often that you see  
A hunter from Kentucky.  
Oh Kentucky, the hunters of Kentucky.*

The Kentucky hunter was described in the same terms as the braggart boast of the riverman:

*Every man was half a horse  
And half an alligator.*

Thus, Lincoln grew up with traditional songs all about him. Some were sad, others happy; some told a serious story, others were just for fun. As he and his family grew tired of the "milk-sick" and the "shakes" they looked farther west to the land of "Elanoy" perhaps in response to another folksong.

*Way down upon the Wabash,  
Such land was never known;  
If Adam had passed over it,  
The soil he'd surely own.*

*He'd think it was the garden  
He'd played in when a boy,  
And straight pronounce it Eden  
In the state of El-a-noy.*

*Then move your family Westward,  
Good health you will enjoy,  
And rise to wealth and honor  
In the State of El-a-noy.*



**24 hour daily coverage for every member  
during the entire tour.**

**Broad Coverage  
Prompt Courteous Service  
Low Cost**

**Write for Latest Details**

**BROTHERHOOD MUTUAL LIFE INSURANCE COMPANY**  
230 E. BERRY STREET FORT WAYNE 2, INDIANA

**M** Just adopted on the multiple list  
**U** Our Country's History

- Z**
- A highly readable modern text, up to date in content
  - The use of color in illustrations and charts increases teachability
  - Helpful timetables correlate events at home and abroad
  - *Workbook, Teachers' Edition of the Workbook, Unit and Final Tests, Manual available*
- Z**
- E**
- Y**

Write for more details to

**GINN AND COMPANY**

205 WEST WACKER DRIVE CHICAGO 6, ILL.

Represented by Glen Hovermale, Danville, Indiana  
Tully Shaw, 4924 Farrington Ave., Indianapolis 1  
Harold Boyll, 203 Hudson Ave., Terre Haute, Indiana



# Lincoln Lore

Bulletin of The Lincoln National Life Foundation . . . Dr. R. Gerald McMurtry, Editor  
Published each month by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 1527

FORT WAYNE, INDIANA

May, 1965

## Lincoln Song Sheets

The Civil War was a singing war and literally thousands of song sheets were widely distributed throughout the Northern States during the conflict. The usual song sheet measured 8" x 5" and carried at the top a colored illustration, and sometimes more than one illustration. Song sheets were lithographed and printed on one side in colored ink. The largest quantities were distributed by Charles Magnus, No. 12 Frankfort Street, New York, with a branch office at 520 7th Street, Washington, D.C. Advertisements reveal that the Magnus firm had for sale some 500 illustrated ballads.

While quite a number of song sheets bear no imprint, some of the publishers of this type of Civil War ephemera were:

Horace Partridge  
27 Hanover Street  
Boston, Mass.

E. F. Rollins  
117 Hanover Street  
Boston, Mass.

H. De Marson  
54 Chatham Street  
New York, N. Y.

H. J. Wehman  
50 Chatham Street  
New York, N. Y.

A. W. Auner  
Philadelphia, Pa.

James D. Gay  
Philadelphia, Pa.

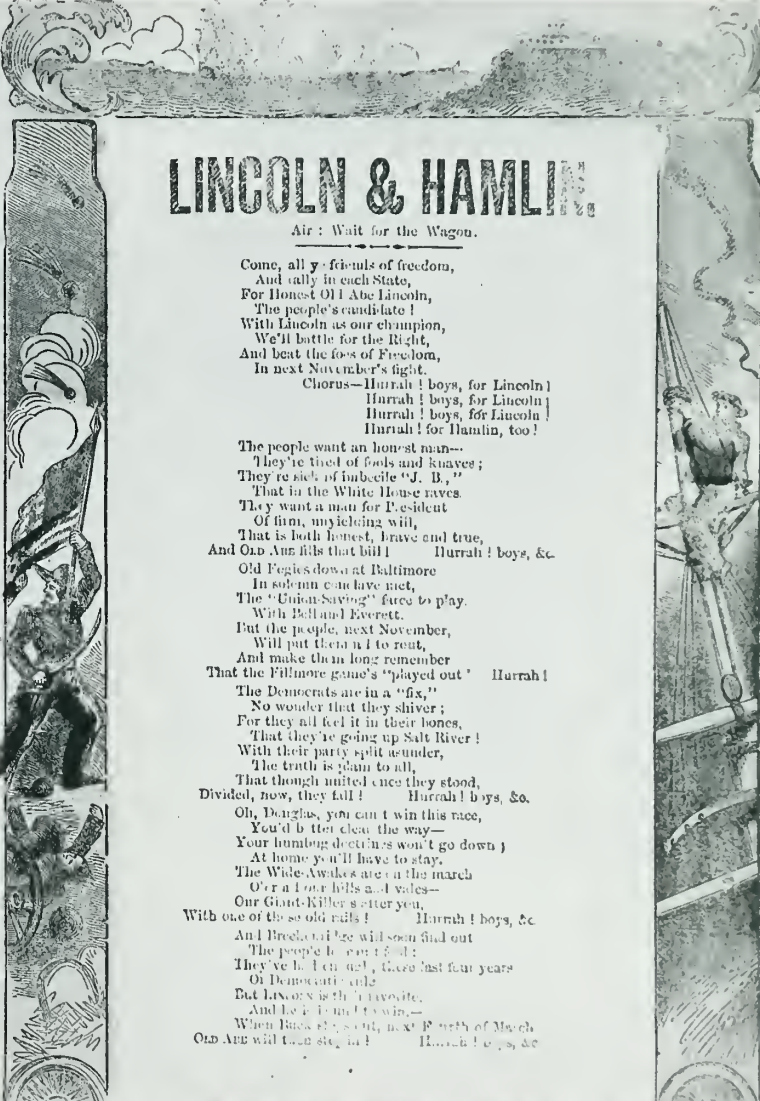
Johnson Song Publisher  
7 North Tenth Street  
Philadelphia, Pa.

J. Magee  
316 Chestnut Street  
Philadelphia, Pa.

Mason & Company  
58 North 6th Street  
Philadelphia, Pa.

Sep. Winner's Music Store  
933 Spring Garden Street  
Philadelphia, Pa.

Theodore B. Stayner  
22 Wickenden Street  
Providence, R. I.



## LINCOLN & HAMLIN

Air: Wait for the Wagon.

Come, all ye friends of freedom,  
And rally in each State,  
For Honest Old Abe Lincoln,  
The people's candidate!  
With Lincoln as our champion,  
We'll battle for the Right,  
And beat the foes of Freedom,  
In next November's fight.

Chorus—Hurrah! boys, for Lincoln!  
Hurrah! boys, for Lincoln!  
Hurrah! boys, for Lincoln!  
Hurrah! for Hamlin, too!

The people want an honest man—  
They're tired of fools and knaves;  
They're sick of imbecile "J. B.,"  
That in the White House raves.  
They want a man for President  
Of firm, unyielding will,  
That is both honest, brave and true,  
And Old Ann fills that bill!

Hurrah! boys, &c.

Old Eagles down at Baltimore  
In solemn council met,  
The "Union-Saving" force to play,  
With Bell and Everett.  
But the people, next November,  
Will put them all to rout,  
And make them long remember  
That the Fillmore game's "played out!"

Hurrah!

The Democrats are in a "fix,"  
No wonder that they shiver;  
For they all feel it in their bones,  
That they're going up Salt River!  
With their party split asunder,  
The truth is plain to all,  
That though united once they stood,  
Divided, now, they fall!

Hurrah! boys, &c.

Oh, Douglas, you can't win this race,  
You'd better clear the way—  
Your humbug doctrines won't go down;  
At home you'll have to stay.  
The Wide-Awakes are in the march,  
Over a four hills and a valley—  
Our Giant-Killer's after you,  
With one of these old rails!

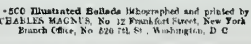
Hurrah! boys, &c.

And Breckinridge will soon find out  
The people's heart is true;  
They've been asleep, these last four years,  
On Democratic rule.  
But Lincoln is their favorite,  
And he'll be sure to win—  
When Buckles goes out, next Fourth of March,  
Old Ann will have sleep in!

Hurrah! boys, &c.

H. DE MARSON  
DEALER IN SONGS, TOY BOOKS, &c.  
54 CHATHAM, N. Y.





21. Hymn For The National Funeral
22. Illinois
23. In Memoriam
24. Johnny Fill Up The Bowl
25. (Variant of No. 24)
26. (Variant of No. 24 and 25)
27. Keystone Brigade
28. Kingdom Coming
29. Lee's Surrender Or The Yankee Doodle Dandy For The Times
30. Lincoln And Hamlin
31. Lincoln Lies Sleeping
32. (Variant of No. 31)
33. Lincoln, The Pride of The Nation
34. McClellan Will Be President
35. Nobody Hurt
36. Old Abe, The Railsplitter



Good Morning, Master Lincoln!

J. R. MAN, L. A. NICHOLSON, and J. W. ARZ

(Melody: "Waltz for the Wind" ♫)

[illegible]

Entered according to Act of Congress in the year 1961 in the Clerk's Office of the District Court of the United States for the Southern District of New York by Max Lehtinen and



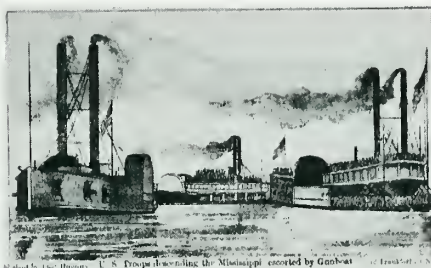
# McCLELLAN WILL BE PRESIDENT.

**01-04-2011**

418 W. J. J. Meek and others

[illegible]

500 Illustrated Ballads, all composed and printed by  
CHARLES MAUNY, No. 17 Broadway Street, New York  
Branch Office, No. 529 7th St., Washington, D. C.



THE PEOPLE  
TO THE PRESIDENT

GERMAN MELODY: O Tannebaum, O Tannebaum, wie stehst du da? Mein...

### Ain—Maryland, My Maryland

BY A LANT OF WASHINGTON CITY.

Oh, let the Countess stand,  
Albanus, our Albanus,  
As before with one happy hand,  
Albanus, our Albanus.  
Before methinks in need of food,  
Albanus, our Albanus,  
Grief for the living and the dead,  
Albanus, our Albanus.

Oh, let the Norman question be,  
Albanus, our Albanus,  
And let each loyal Norman see,  
Albanus, our Albanus,  
That yet'st thou'st rebellion light,  
Albanus, our Albanus,  
Then to it shall we all be right,  
Albanus, our Albanus.

If there be such a fair creature,  
Albanus, our Albanus,  
Not prying political doom,  
Albanus, our Albanus,

800 Illustrated Ballads, lithographed and printed by  
CHARLES MAGNUS, No. 13 Frankfort Street, New York.  
Branch Office: No. 820 7th St. Washington, D. C.



The Nation is Weeping.

BY LOTHA A. STRAS

407 - Enter the Willing abt's given

"Lacuna has fallen: the good and great," "Wall of a people is down." "Woe! woe! woe! woe! woe! woe! woe!" The song of the angels to-morrow.	Drags every dwelling to rubble and By school of deep lamentation. With the deep in the heart of the white Fast type of the loss of a nation. "Lacuna" — Rom. road. 12.
Causes	
"Rom. road, the labor, down" Down of a nation now weeping From home, the bright green sea, Fruit of a golden life weeping.	Lower our banner, low stars are dim Moans with a thousand weeping But the stars will still shine for us, We stand this time, the stars are dim. "Lacuna" — Rom. road. 12.

Enter the total fee on the line above

Green be thy bright flame forever,

to realize where there's put-ting a

37. Old Union Wagon
  38. Oh 'Tis Abraham Lincoln
  39. (Variant of No. 38)
  40. President Lincoln's Favorite Poem
  41. (Variant of No. 40)
  42. Song on The Death of President Abraham Lincoln
  43. (Variant of No. 42)
  44. The Battle of Gettysburg
  45. The Captain Of The Provost
  46. The Colored Volunteers
  47. The Contraband's Adventures
  48. No title (The Lord was on our side, . . .)
  49. The Nation Is Weeping
  50. (Variant of No. 49)
  51. (Variant of No. 49 and 50)
  52. (Variant of No. 49, 50 and 51)
  53. The Nation Mourns
  54. (Variant of No. 53)
  55. The People To The President
  56. The Rally
  57. The Republican Flag
  58. The Song of All Songs
  59. (Variant of No. 58)
  60. There's A Fine Ship on the Ocean
  61. To Whom It May Concern
  62. Wide Awake
- The titles of these song sheets reveal that many were of a humorous nature as well as sad. Such topics included presidential election campaigns, politics, Civil War, military affairs, slavery and Lincoln's death and funeral. The events prompted the people to sing as never before in our history. Of course, not all of the Lincoln song sheets were

pro-Lincoln — some were definitely anti-Lincoln.

The purpose of the song sheet was of course to promote group singing. Seldom does a song sheet contain bars of music; instead the tune or air is given, such as "Old Dan Tucker," "America," "Wait for the Wagon," "Whack, row de dow," "Annie Laurie" etc. Such publications could be purchased in quantities in the 1860s, at a very low cost. Sheet music was relatively high in Civil War days, and the cost would have been prohibitive if purchased in quantities.

The collector today will find Lincoln song sheets selling at a premium with catalogue prices ranging from \$5 to \$25; and even at such figures few are found available for sale.





# A PATRIOTIC SONG.

BY

REV. BENJAMIN DANFORTH,

PROVIDENCE, R. I.



The following was composed by seeing a vision of the army encampment at Washington. I then saw a great grey Eagle come flying from the north-west near to where I stood. He then turned and flew toward the South, and alighted on the top of a tree, fanned his wings, cast a look over the fields as if to view the country; then turning, opened his wings, (his feathers appeared to have been washed with gold,) and flew near to where I stood, then vanished out of my sight. My impression was that the eagle meant to represent President Lincoln.

In eighteen hundred sixty-one,  
A rebel war we could not shun;  
In South Carolina, Moultrie's Fort,  
The cannons made their first report.

One thing to me is sure enough,  
That Anderson is the right stuff,  
And his first shot he made it tell,  
His soldiers done their duty well.

Ah! in this battle none will tell  
How many at Fort Moultrie fell;  
But one thing fills us with surprise,  
That telegraphs will tell such lies.

Then Abraham from Illinois,  
Sent out a trumpet sounding voice;  
In times of danger he alarms,  
All calls the Nation to their arms.

Our sons and daughters hear the call,  
With gun and sword, powder and ball;  
They onward march with bayonets bright,  
And with their leaders take delight.

There's Rhoda, she's a little State,  
She has one son, we think him great;  
One Gov'nor Sprague—O, let his name  
Be enrolled in history's book of fame.

When this excitement first began,  
Our Gov'nor Sprague, took ears and ran;  
Laid down his all in a good cause,  
To help sustain his country's laws.

The old Bay State—noble and true,  
Led on by one Gov'nor Andrew;  
Their mighty men of wealth and power,  
Assisted in this trying hour.

There's great New York, she's turned out well,  
One leader of the Zouaves fell;  
She's left a mighty host behind,  
Her soldiers those of the right kind.

Ohio and that Illinois,  
Our brother States will all rejoice,  
When such a mighty host they send,  
Our country's honor to defend.

This country, what a mighty host  
Of noble men along the coast;  
From Minnesota, down in Maine,  
Unitely we still shall reign.

The Northern States united are,  
They neither sons or money spare;  
Husband leaves wife and children too,  
That he may soldiers duty do.

Now, if the South would like to see  
Their States in full prosperity;  
Let them return with smiling face,  
And they will find a warm embrace.

There is one sound which strikes my ear,  
The death knell of a volunteer;  
Who in his last expiring breath  
All hail the Stars and Stripes, he saith.

Luther C. Ladd, still sound his name,  
No soldier can have greater fame;  
It pains my heart to think he fell,  
He loved his native country well.

In Baltimore his blood was shed,  
It stained the earth a crimson red;  
His voice still crieth from the ground,  
O, mark the man, I hear the sound.

Virginia's soil shall it be said!  
That Ellsworth's blood has made it red!  
Ah, yes we say, truly we tell  
He served his native country well.

Colonel Ellsworth, a noble son,  
The rebels flag he downward run;  
A song of praise to him we'll give,  
And let his name forever live.

When Father Lincoln heard his fate,  
The loss of Ellsworth was so great,  
He turned aside and veil'd his face,  
To find a quiet weeping place.

There's Brownell too, made well his shot,  
And killed the assassin on the spot;  
That rebel Jackson, what a knave,  
Has gone to fill a traiters grave.

Poor Davis, he has been deceived,  
The Northern Tories he believed;  
And Beauregard, who served him well,  
At Sumter's battle fired his shell.

Alas, those noble sons out South,  
Heed not the voice from Lincoln's mouth;  
They vainly think if they rebel  
That all things yet will turn out well.

These rebel sons, O, let them live,  
Let us be Godlike and forgive,  
And when their folly is made plain,  
Receive them in our arms again.

Now when these subjects lend an ear,  
And demagogues are struck with fear;  
'Tis then this rebel war shall cease  
And Soldier's Joy will be release.

And then our wives will read this song,  
And will be happy all day long;  
Yes, then our children we shall see,  
And toss the baby on the knee.

I have three sons enlisted too,  
That they may soldier's duty do,  
May they their rations never lack,  
Or have a shot hole in their back.

If I am wanted I will run,  
Take sword and pistol, life and gun;  
Will stand on duty all the day,  
And in the night will watch and pray.

Amos and Stephen, they are right,  
With gun and sword ready to fight;  
And if the Gov'nor gives the call,  
May take my daughter, wife and all.

I have one son named La Fayette,  
That will not flee though foes should meet;  
And Samuel too, will do his part,  
He never had a coward's heart.

Can christians offer up their sons!  
To go to war with swords and guns!  
Yes, 'tis their duty when assail'd,  
By rebels who ought to be jail'd.

The eagle out of the northwest,  
Is on the wing—stops not to rest;  
Now to the South he takes his flight  
And on the palm tree soon will light.

Our President from Illinois,  
Let all the sons now hear his voice;  
Soon he will light on the palm tree  
And reunite America—hurrah—

There is one Hero, General Scott,  
He makes these Southern rebels trot,  
Throw down their knapsacks and their gun,  
It makes us laugh to see them run.

There's many Generals in the field,  
And soldiers strict obedience yield,  
And O, how noble is the sight,  
When soldiers for their country fight.

The White House, Oh, that glorious seat,  
Where mighty Statesmen often meet,  
Where noblemen—men of renown,  
Will ever keep rebellion down.

May God give wisdom to direct,  
President Lincoln well protect,  
The council of this nation save,  
That none may fill a traitor's grave.

# 'Dixie' Was A Favorite Lincoln Song

LINCOLN, ILL. (UPI) — One of Abraham Lincoln's favorite songs was "Dixie" even after it had become the rallying cry for the Confederacy during the Civil War, a musician-historian said here Sunday.

Goddard Lieberman, a musician, writer and composer who is president of the CBS-Columbia group, received an honorary doctor of humane letters degree at the convocation celebrating the 104th anniversary of the founding of Lincoln College, the first school to be named after Lincoln.

Speaking to 700 students, faculty and trustees, Lieberman said the popular songs of any age "reflect very clearly the condition of the contemporary world."

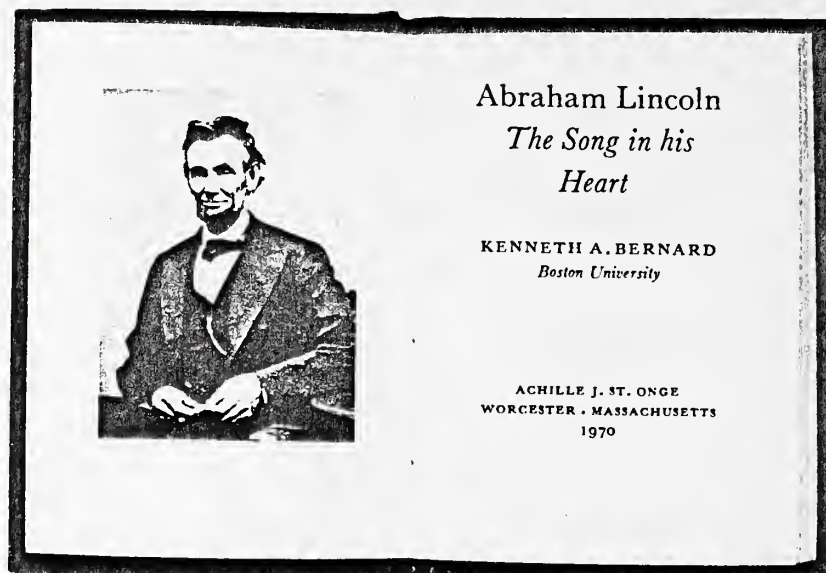
Lieberman said Lincoln enjoyed popular ballads and hymns, but "his real favorites were the Negro minstrel songs." It was at a minstrel show in Chicago late in 1860 that Lincoln first heard the song called "Dixie Land," later known as just "Dixie."

A friend who was with Lincoln reported that the future President "applauded longer than anybody else in the audience and cried out, 'Let's have it again! Let's have it again!'" Lieberman said.

The song, written by a Northerner named Dan Emmett, traveled to the South as part of a musical show called "Pocahontas," and was picked up by Confederate soldiers to become a "patriotic song" for the rebel states. Soon after the Civil War, Lincoln "surprised some and probably shocked others" by asking a military band to salute him by playing "Dixie," Lieberman said.

"It's our tune now," the President was quoted as saying.

Chi-Sun-Times  
Feb. 3, 1969



No. 205—St. Onge Miniature (shown actual size)

205. [Lincoln.] Abraham Lincoln. *The Song in His Heart*. By Kenneth A. Bernard. Portrait and 3 other illus.  $2\frac{7}{8}$ " by  $2\frac{1}{8}$ ", full green calf, cover lettered and with portrait in gold, gold edges. Worcester, 1970. \$6.00

1,500 copies printed in Haarlem, Holland. Bound in Limoges, France.

Consists of fascinating little chapters on Lincoln's taste in music, both when he was in the Illinois country and in Washington, with anecdotes (he attended three performances of *Faust*, one on "Extra Grand Toilet Night," featuring full dress and special musicians). Some of Lincoln's favorite songs—"O Why Should the Spirit of Mortal Be Proud!", "Battle Hymn of the Republic," "Dixie," "Lead, Kindly Light," as well as the old "sad and sweet songs" and folk ballads.

Note: For two more St. Onge miniatures, see Nos. 376 and 377 (page 73).

Handupedi catalogue # 567  
Jan, 1971





# Lincoln Lore

Bulletin of The Lincoln National Life Foundation . . . Dr. R. Gerald McMurtry, Editor  
Published each month by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 1605

Fort Wayne, Indiana

November, 1971

## JOHN E. BURTON LINCOLN COLLECTOR

Dr. J. L. McCorison, Jr., in an article entitled "The Great Lincoln Collections And What Became of Them," *Lincoln Herald*, Dec. 1948 — Feb. 1949, gave considerable attention to the "Big Five" collectors, namely, Daniel Fish, William H. Lambert, Judd Stuart, Charles McLellan and J. B. Oakleaf. He wrote, "Together, they dominated the field of Lincolniana, almost but not quite — to the exclusion of serious outside rivalry. Unknown to them, another giant was in the making in the person of John E. Burton, of Lake Geneva, Wisconsin and later of Milwaukee, who had been gathering quietly his own fine and extensive library of materials relating to Abraham Lincoln and the Civil War."

McCorison continued, "These five men, with Mr. Burton, owned libraries which approached completeness, as none has since. But Burton was a late comer and had purchased his collection independently of the collaborationist activities of the Big Five. The latter came to respect Burton as a rival, but they never fully accepted him as one of their group and Fish was to raise doubts as to the extent of legitimate Lincolniana in Burton's holdings."

In a want list issued by Burton in 1905 (M1453), he revealed that he owned 2,360 bound volumes on Lincoln and Lincolniana "which has been the restful and happy labor of twenty-eight years." He went on to explain that, "All pamphlets obtained have been cherished and reverently bound in fine bindings, and all secured in future will receive same honor and loving care and preservation. If my pocket-book was as large as my love for the MAN OF MEN, I should be possessed of many more works than at present; but the labor of love in collecting and reading has been a source of almost di-



*John E. Burton*

John E. Burton (1847-1930) was known as "King Midas of Lake Geneva." He began his career as a school teacher, newspaper editor and Equitable Life Insurance agent, but soon branched out into real estate, business and industry. He became owner or major shareholder of a typewriter company, preparatory school, Lake Geneva steamboat line, fibre-producing factory, a business block, a large Chicago bookstore, two banks, residential properties and owned thousands of acres of prime farmland. He purchased gold and crystal mines in California, silver mines in Colorado and Mexico, tin mines in Alaska and a mahogany forest in Honduras. In 1898, Burton's empire began to crumble and he was compelled to sell his Lincoln Library in 1915, fifteen years before his death.

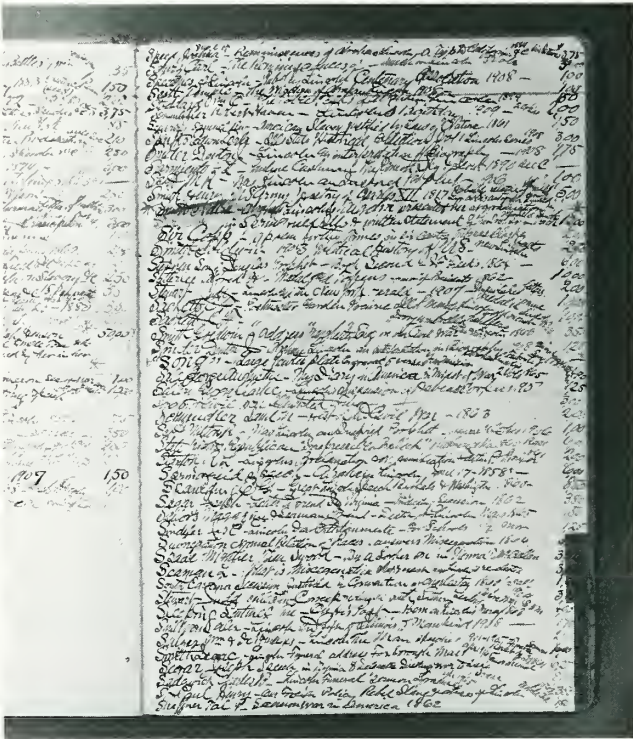
vine comfort to me and had made my library my harbor and refuge in time of storm and trouble until Lincoln has become a living inspiration in my constant and daily thought."

Burton explained how he became an ardent admirer of Lincoln: "It was my good fortune when a boy, in New Hartford, Oneida County, N. Y., to go to Utica in February, 1861, and see Abraham Lincoln and hear his voice, and as my lot was cast in a strong Republican family, I grew up to believe Lincoln the one pure, patient, patriot of the generation, and when his sad death was told I saw my father weep, filled with mingled grief and revenge, as did many another strong man in the home of Roscoe Conkling and James C. Clark."

It was a mistake to question the quantity and quality of the Burton collection of Lincolniana, even though as a young man, he was "once compelled . . . to stand powerless and see (his) library swept away under the auctioneer's hammer, including every book on Lincoln (he) had ever owned up to that time."

The voluminous extent of Burton's second collection of Lincolniana is revealed by the two auction catalogues issued by The Anderson Galleries, Inc., of New York, N. Y., in 1915 and 1916. Priced copies of both catalogues, namely; Part I, October 25-29, 1915 (M2173), and Part VI, March 6-7, 1916 (M2218), are in the Foundation's collection. The 2,170 items or lots were sold for a total of \$11,126.35. Burton had hoped "to secure the most complete collection of Lincolniana ever brought together anywhere or by anybody." He wrote, "when this is accomplished I intend to take several years of my life and devote to giving to the lovers of Lincoln and literary men not over critical, a Bib-





A ledger page from Part II of Burton's Lincolniana. According to a news story published in the *Standard Democrat* in July, 1915, Burton's collection was placed in 106 wooden boxes, size 21" x 24" x 36", which were made to order. The total shipment weighed tons. The collection was sent to The Anderson Galleries, Inc., in New York City, for disposal at auction at two separate sales.

liography which, though it may show madness in spots, shall be full of genius and useful information to real book lovers." Unfortunately Burton was never able to fulfill this dream.

Burton's private library consisted of 14,000 volumes of which 2,460 were devoted to Lincoln. This may explain why catalogues Part II, Part III, Part IV and Part V of the Anderson Galleries, Inc. are not included in collections of Lincolniana.

In April, 1969, the Foundation received as a gift from Mr. Burton's granddaughter, Mrs. Vern F. Hackett, of Lake Geneva, Wisconsin, two large ledgers in which the collector recorded his purchases of Lincolniana. Volume One bears the handwritten title "List of Lincolniana in the Library of John E. Burton at Lake Geneva, Wisconsin, Part I, April 12, 1903, Alphabetically Arranged With Cash Valuations." Ledger, Part II bears a somewhat similar title.

Burton was the President and Treasurer of The United States — Alaskan Tin Mining Company of Milwaukee and on the stationery of the above mentioned firm, dated October 23, 1908, and addressed to T. B. Smalley (his agent), he went into considerable detail regarding the "gems" in his library and closed with the statement that the "whole collection" was worth \$25,000.

Mrs. Hackett wrote that, "Grandpa had to sell everything due to the loss of his fortune." In her letter of January 30, 1968, she related an interesting story about a lock of Lincoln's hair in the Burton collection: "A soldier stood guard at the undertaker's door when Lincoln was being prepared to lie in state. The soldier watched the undertaker cut hair away from the wound, and drop the strands into a small basin. The soldier asked the undertaker if he could have a few fragments to send to his old Aunt in Illinois, because she had known Lincoln well. Permission was granted; and the man wrote a letter to his Aunt explaining the circumstances. He pinned the little bunch of hair to the letter. The pin was not shiny as our present day chromed ones; but dull, like pewter. Grandpa had the letter and envelope." The lock, consisting of about 30 strands of the martyred President's hair, was contained in a small stamped leather case.

Burton recorded in his ledger a somewhat similar, but more detailed story: "Lincoln Lock of hair — Secured by the Union Soldier (Government Secret Service) Justus Chollar, while on guard in White House night of April 15 — 1865 while Lincoln's body was being embalmed by Brown and Alexander of Philadelphia through their chief embalmer Harry Cattell who cut the hair away to cleanse and get clear entrance to the wound — verified by many letters Secured through W F Barker a nephew of Chollar's . . . (and now) living at Farmington Minnesota — verified by Byron E. Chollar son of Justice and also by Harry Cattell." Burton's ledger reveals that he paid \$40 for the relic. It sold in 1915 for \$71. Brentanos made the purchase.

While the prices obtained by The Anderson Galleries, Inc. in 1915 and 1916 are very low in light of present day values, the two ledgers of Burton reveal that he was able to make significant purchases of Lincolniana at unbelievably lower figures.

One of the most expensive books purchased by Burton was described by him in the ledger as follows: "Douglass & Lincoln Debates 1860 Unique copy from Lincoln's own library—Presented by him to John H. Littlefield, his law student on the 25th of April 1860 one month before nomination to Presidency & also his unique due bill for \$5.00 inserted — Valued at \$375. I paid \$150 Contains Littlefield's card as Lecturer The \$5.00 due bill was given him by Lincoln Nov. 30 — 1860 after his election to the Presidency — Book also contains silk marker. J. H. L. being Littlefield's initials." This copy of the Lincoln-Douglass Debates, Foster, Follett and Company, Columbus, Ohio, 1860, brought \$395 at the auction. The purchaser was George D. Smith.

Part I of the Anderson Galleries catalogue (which contains no general description of the items being offered for sale) listed the major items of the Burton collection. While many rare books and pamphlets appear in the Lincolniana section, the real gems appear under Autograph Documents and Letters. Two pages from Lincoln's Sum Book brought \$240 and \$115, which were purchased by George D. Smith. One item, No. 95, supposedly in Lincoln's handwriting (forty-three words including his signature), brought \$4.50 at the auction. P. F. Madigan was the purchaser of the letter: ". . . T. J. Pickett, Esq. My dear Sir. Yours of the 13th is recieved (sic). My engagements are such that I can not at any very early date, visit Rock Island to deliver a lecture, or for any other object. Yours Very truly. A. Lincoln." This letter bears the date of April 30, 1859. (See *The Collected Works of Abraham Lincoln*, Vol. III, page 377.) This letter was a spurious copy of the original dated April 16, 1859.

The most outstanding item in the catalogue (but not the rarest) is the Emancipation Proclamation signed by Abraham Lincoln and William H. Seward whose signatures are attested by John G. Nicolay, Secretary to the President. This is one of 50 authorized copies. Hart's bibliography gives the following notice: "At the time of the Philadelphia Sanitary Fair, in June, 1864, twenty copies of this proclamation were beautifully printed on parchment paper, and signed, at the request of two gentlemen prominently connected with the movement, by the President and Mr. Seward, which signatures were afterwards attested as genuine by Mr. Lincoln's private secretary, Col. John G. Nicolay." The cataloguer states that: "The two gentlemen here referred to, were Charles Godfrey Leland and George H. Boker. Mr. Leland in his *Memoirs*, writes: 'Because I had so earnestly advocated Emancipation as a war measure when even the most fiery and advanced Abolition papers, such as the *Tribune*, were holding back and shouting pas trop de zale — and as it proved wisely, by advocating it publicly — merely as a war measure — the President, at the request of George H. Boker, actually signed for me fifty duplicate very handsome copies of the Proclamation on parchment paper, to every one of which Mr. Seward also added his signature. One of these copies is now hanging up in the British Museum as my gift . . . The copies I presented to the Sanitary Fair to be sold for its benefit, but there was not much demand for them; what were left over, I divided with George Boker.'"

The Anderson Galleries catalogue featured the Emancipation Proclamation as its frontispiece. The document sold for \$515 and was purchased by George D. Smith.



Burton wrote in his ledger, "I value this unique and Historically Valuable document (Emancipation Proclamation) at \$2,000." He obtained the document "from Shepard & Co Salt Lake City Utah who secured it through the famous London private broker who took it as security for loan to the heirs of Charles Godfrey Leland." Burton paid \$75 for the document he valued at \$2,000. After securing it, he sent it to Washington, D. C., to be personally examined by John Hay who was then Secretary of State in the Roosevelt Cabinet. Hay pronounced the document genuine in letters dated October 15th and 24th, 1903.

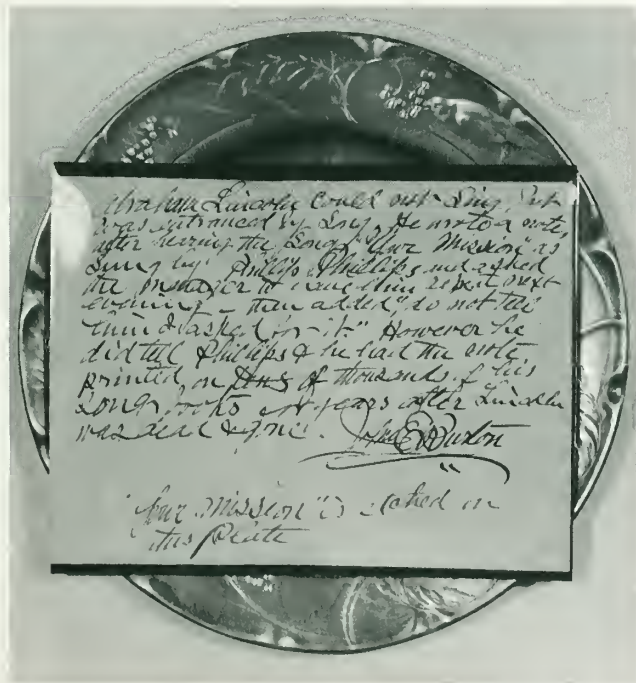
The Anderson Galleries catalogue, Part IV, provides a general description of the Burton, Lincoln collection: "Scarce Broad-sides; Confederate Imprints; Books from Lincoln's Library, including a book which he (Lincoln) inscribed and presented to General Banks; an Autograph Letter by Lincoln; the rare edition of the Life of Lincoln by Scripps, and the suppressed edition of Herndon's Life are among the rarities.

"The Sale also embraces a very large and interesting collection of Portraits of Lincoln and there is a very large number of Lincoln relics, among these being flags, walking-sticks, tools, book-case, inkstand, spectacle case, jewelry, wood from the house in which he lived, and a writing desk."

Quite a number of Burton's, Lincoln books and pamphlets have found their way to the shelves of the Foundation's Lincoln Library. In addition to the two ledgers which were acquired in 1969, still another Burton relic is on exhibit in our Museum — A large pewter plate on which is engraved five verses of the song entitled "Your Mission." Above the verses is the title "Abraham Lincoln's Favorite Song." Accompanying the plate is an identifying statement in Burton's handwriting: "Abraham Lincoln could not sing, but was entranced by Song. He wrote a note after hearing the song *Your Mission* as sung by Phillip Phillips and asked the manager to have him repeat next evening — then added 'do not tell him I asked for it.' However he did tell Phillips & he had the note printed on tens of thousands of his song books for years after Lincoln was dead & gone.

John E. Burton

"Your Mission is etched on this plate."



Pewter plate engraved with five verses of the song *Your Mission* which bears the title "Abraham Lincoln's Favorite Song." This relic is recorded in Burton's ledger, a page of which is reproduced for this article. The purchase price is not given.

## ILLINOIS STATE JOURNAL

### (Missing Numbers)

The newspaper files of the *Illinois State Journal* in the Illinois State Historical Library has some missing numbers during the period of Abraham Lincoln's residence in that state. These numbers extend from September 14, 1843, through December of the same year, June 20-30, 1855, and July 1-9, of the same year. The staff librarians of the state library have just about concluded that no copies of the missing numbers are today extant.

Perhaps it was the above missing numbers of the *Journal* files that prompted the Springfield attorney, Clinton Conkling, to write Robert T. Lincoln in 1916 or 1917. Undoubtedly, the gaps were more extensive then, than today. The President's son in turn addressed a query to Helen Nicolay, the daughter of President Lincoln's secretary. The letter written from Washington, D. C., on March 23, 1918, follows:

"Mr. Clinton Conkling, of Springfield, Illinois, has asked me on behalf of the Springfield Historical Society whether I could learn anything about some of the files of the *Illinois State Journal*, which your father borrowed (as I understand from the publishers of the *Journal*) for use in the History. The papers which came to me finally occupied seven steamer trunks and in examining them with some care, I think it quite certain those newspaper files are not among the papers. There is in the papers so very little of anything of the probably great quantity of material which your father and Mr. Hay must necessarily have procured outside of the documents left by my father himself that it is not to be expected that these Springfield files would be found in the papers I now have. I am writing, therefore, to ask whether it happens that your father's papers are in such shape that you could without undue trouble say anything about the *Illinois State Journal*. They are desired of course to complete the records of the Historical Society. That, of course, is not the most important matter in the world, but if it would easily be done, the officials would be gratified."

On March 26, 1918, Helen Nicolay answered Robert T. Lincoln's letter as follows:

"I am sorry I cannot be of help in locating the files of the *Illinois State Journal* supposed to have been borrowed by my father. My belief is that they were returned by him and no record made of the . . .

"I received a letter last May from Mr. Jesse W. Weik asking the same question, but . . . the date of the missing file as 1860. The gap in the file seems to increase with time.

"I have no newspapers, having turned over the few that were among my father's papers to the Library of Congress. To make sure that I had not unwittingly done this with one that should have been returned to Illinois I yesterday examined the file of the *Springfield Journal* at the Library of Congress. They seem to have been acquired from the State Dept. Library as the names of Clayton, Webster and Seaward appear written on the margins — during the years those gentlemen were Secretaries of State."

Miss Nicolay's letter to Robert T. Lincoln prompted his reply written from Washington, D. C., on March 27, 1918:

"I have your note and greatly appreciate your kindness, but I am really annoyed at having put you to so much trouble. Mr. Conkling, interested in the State Library, asked me a year or more ago to keep an eye open in my examination of my father's papers for any files of the *Illinois State Journal*, saying that he was told at the office of the paper that the missing files had been loaned to your father. I do not remember that he spoke of any particular year. In cleaning up my father's papers recently, I bore in mind Mr. Conkling's request. That is all there is of it, and I do not fancy that the lack of them in the State Library will be any great public misfortune.

"I am sending your note to Mr. Conkling to let him know of your kind effort."

To be sure, the loss of the missing *Journals* is not a great public misfortune, however, their loss is a constant annoyance to the student. For example, the following



statement appears in *Lincoln Lore*, Number 1579, September, 1969, Lincoln's Law Offices In The Tinsley Building 1843-1852: "When one attempts to define the precise location of the Lincoln-Herdon law office during the entire period of the firm's existence, there is some confusion. This is due to the fact that several . . . issues of the *Illinois State Journal* are missing which would have shown a change, if they had moved, in their business card."

Even the Micro Photo Division of Bell & Howell, who have micro film of the *Illinois State Journal* from June 16, 1848, to December 30, 1865, (35 reels) available for sale, advises its prospective customers that missing from the files are the numbers from September 14, 1843, through December and June 20-30, 1855, and July 1-9, of the same year.

Editor's Note: For a more complete description of the files of the *Illinois State Journal*, consult the publication titled, "Newspapers in the Illinois State Historical Library," edited by William E. Keller, reprinted from *Illinois Librarians*, June, 1970, by the Illinois State Historical Library, page 543.

### ABRAHAM LINCOLN'S SEAL (A Good Investment)

On October 25, 1967, Abraham Lincoln's Official Seal of the United States sold for \$12,000. It was a part of the Justin G. Turner collection sold at the Charles Hamilton Auction (see catalogue No. 22) at the Waldorf Astoria. The seal was used by Lincoln while president.

The item is described as follows: "the seal  $\frac{3}{4}$ " in diameter and inscribed in brass, mounted on a carved ivory handle (age yellowed and with a few tiny cracks), bearing a circular design on its top. The overall height is about  $3\frac{1}{4}$ ". Contained in a special folding case made by Atmore Beach of brown morocco with inner linings of beige moire silk, gilt stamped on spine, 'Abraham Lincoln's Presidential Seal,' and on front cover, 'Justin G. Turner Collection.'" The pre-sale estimated value of the relic was \$2,000.

The seal had previously been sold by the Parke-Bernet Galleries, Inc. on February 19-20, 1952, at the time of the disposition of the collection of the late Oliver R.

Barrett, of Chicago, Illinois. The item listed as Number 284 on page 122 of the sale catalogue gives the following description: "Seal of the United States used by Abraham Lincoln while President, ivory handle with brass seal. Height  $3\frac{1}{4}$  inches. With card inscribed: 'Seal used by Abraham Lincoln when President. W. H. Crook'. Accompanying is a printed invitation of Mr and Mrs Abraham Lincoln to 'Mrs. Goddard' in an envelope, with a wax impression of the above seal. The envelope is defective. Illustrated in Sandburg, *Lincoln Collector*, facing p. 145."

The Parke-Bernet Galleries, Inc. did not estimate the value of the various items offered for sale, which appears to be no longer the practice of most auction houses. The seal sold for \$650.

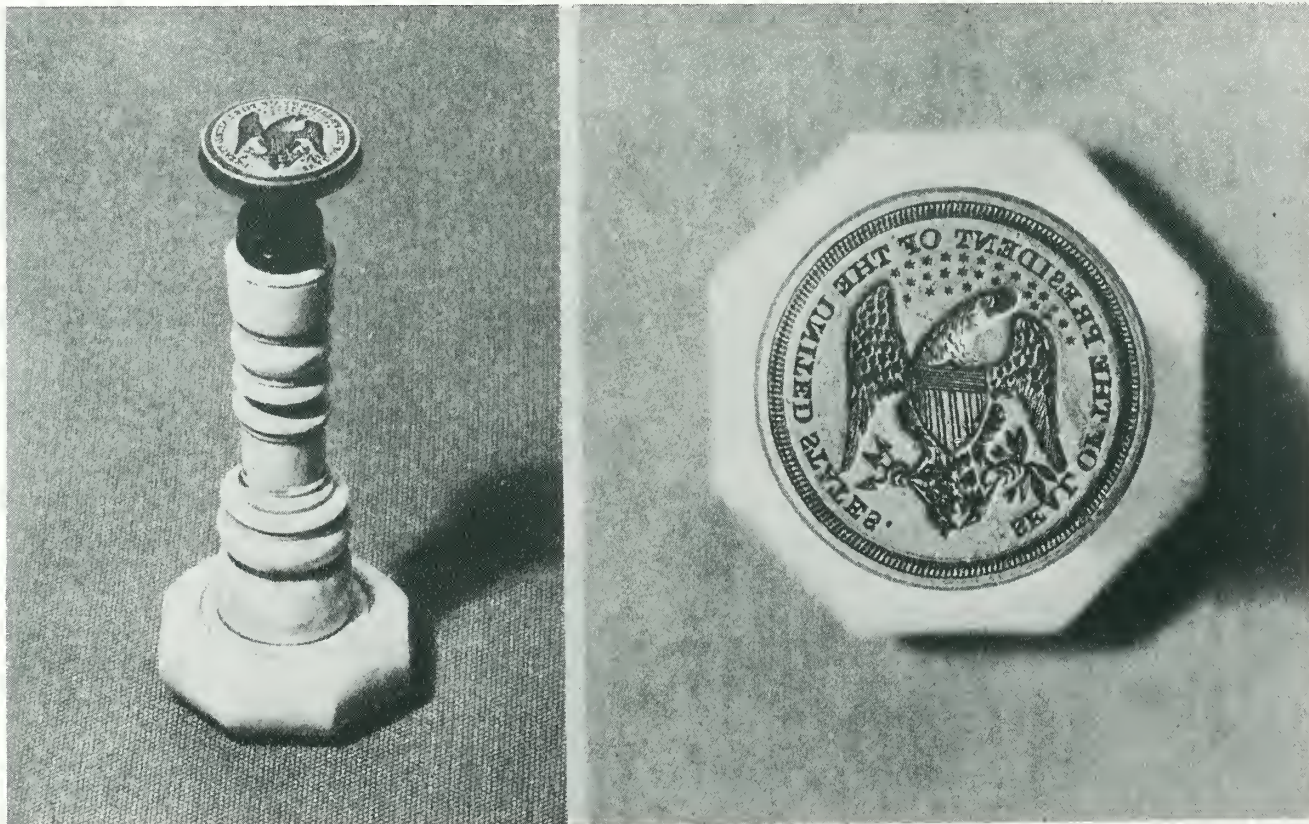
Thus the purchaser of the relic at the Barrett sale realized a 1746% gain on his investment. Perhaps the same can be said of the estate of the late Anna Thompson Dodge, who sold through Christie's on June 24, 1971, a French 18th century writing table for \$415,800.

### Mrs. Lincoln Among The Sick And Wounded

Among the many ladies who visit our sick soldiers with cheerful words and offices, none are more indefatigable than Mrs. Lincoln. She, yesterday, visited the Odd Fellows Hall Hospital, Navy Yard, much to the gratification of the sufferers there, and kindly administered to their wants in various ways — bestowing gifts, kind words and, among others, Mrs. Lincoln visited the bedside of one old soldier, over sixty years of age, who had expressed a desire to see her. After some conversation, she bestowed upon the old soldier a handsome donation. Her visit will long be remembered by the invalids.

*Washington Star*  
August 29, 1862

Note: On August 12, 1862, Mrs. Lincoln received from a Boston merchant a donation of \$1,000 for relief work in military hospitals. On August 16, 1862, a request was made of Hiram Barney to buy \$200 worth of lemons and \$100 worth of oranges for Mrs. Lincoln to distribute to hospitals. *Lincoln Day By Day - A Chronology 1809-1865*, Volume III: 1861-1865, pages 133-134.



From the Lincoln National Life Foundation

Two different views of Lincoln's official seal which, if price is an index, must be one of the most valuable Lincoln relics in existence today.

14 June 16  
DICK DOCTOR NEELY:  
I AM NOT EITHER EXPERT NOR AN AUTHORITY  
ON MISTER LINCOLN; HOWEVER,  
ON PG 18 IN "AMERICAN HISTORIAN" DECEMBER 1975, ED  
LINDOP CLAIMS LINCOLN LOVED TO SING & AND  
THAT LINCOLN "WOULD BOOM OUT THE LYRICS OF  
COLLECTING CHITTY'S; AT THAT THE 'SONG' & HE LIKED 1850'S  
WAS 'FORELY YEAN AGO' (HE GOSH - I DOUBT THAT THAT  
POEM WAS SET TO MUSIC. I WONDER; AND: AS SAYS  
LINDOP "LINCOLN LIKED TO PLAY TUNES ON THE  
HARMONICA WHICH HE CALLED HIS LITTLE 'BRASS BIRD'  
I WONDER WHEN LINDOP GOT HIS INFORMATION. DO YOU  
WANT THIS ARTICLE? I WAS A FOLK SONG PIC OF ME  
PLAYING THE HARMONICA THE I SUPPOSE OSWALD  
HAS SURELY SEEN TO IT THAT LRL HAD  
THIS MATERIAL. DO YOU WANT THE MATERIAL?

I FIND THAT YES ARE IN "THE LEO LINCOLN" PAGES 76-77  
EXPOSES PERFECTLY WHAT I HAVE ALWAYS THOUGHT  
ABOUT LINCOLN'S DOING ANY SINGING AND I DOUBT  
THAT HE PLAYED A HARMONICA ANY AFTER 1861. I AM  
NOT AWARE OF HIS DOING VERY MUCH HARMONICA  
PLAYING EVER PRIOR TO THAT TIME; IT  
ISN'T MENTIONED VERY MUCH IN MOST LINCOLN  
VOLS JOE LOOKED AT ONE THE YEAN. THE  
OF COURSE I DEFINITELY GIVE MUCH MORE CREDENCE  
TO THE HARMONICA STORY THAN I DO TO LINCOLN SINGING



14 June 14

ALSO: In American Heritage April 1966 Page 82 11  
it mentioned that Jeremiah Black was a  
member of Lincoln's Cabinet 97 See 90th

the I read only 5 min walk to <sup>Cathedral</sup> Episcopal ~~Church~~  
I have not yet, took, seen the new -- and  
very ugly - Lincoln statue! However

I am very well acquainted with the  
Kneeling ~~Statue~~ Statue, <sup>it's</sup> also in the Washing-  
ton Cathedral.

I have quite a struggle several times ago  
with the Curator at the Cathedral.  
The guides say that at Gettysburg L. got  
off his horse ~~and~~ <sup>got down on his</sup> ~~and~~ <sup>kneels</sup> in the weeds  
and the ladies and offered up a prayer to  
the Great Architects of The Universe. The only  
flaw in that story: is, that 1000 people  
gathered there didn't see this happen!  
However! I couldn't persuade him to accept & not  
omit the allegation.

DO You-also (LNUF) Have also the date you  
want -and/or- need on the LINCOLN STATUES  
IN AND AROUND DC?

They are: Cannon - ~~at~~ Fort Lincoln Cemetery. in  
the Episcopal ~~Star-Cathedral~~ 2 LINCOLN STATUES

L. Flannery in Judiciary Sq

U. Rasm in US Capitol Bldg

Kare in Lincoln Park

Slobodkin - <sup>in</sup> COURT YARD, INTERIOR Bldg

(IN - PLASTER - KARE FOOTED, NAKED FROM WAIST UP  
WHILE by a colored FELLOW in LA. (WPA);  
INSIDE! RECONSTRUCTION of Dead Bldg.

Sydney, in the LINCOLN MUSEUM

DO You want some slides-pics of the KNEELING  
STATUE? Sorry! I do not have Power.

Can You have prints made from my SLIDES

You-LNUF Certainly may have them, with

my COMPLIMENTS -OK

Bert

June 30, 1976

Mr. Bert Sheldon  
3315 Wisconsin Ave., N.W.  
Apartment 302  
Washington, D.C. 20016

Dear Mr. Sheldon:

Kenneth A. Bernard's Lincoln and the Music of the Civil War  
says even in the "Foreword":

Abraham Lincoln was one of our most "unmusical" Presidents. He never studied music, never had any training in it, and knew nothing of its technical aspects; he could not play any instrument (except possibly the harmonica), could not read music, nor could he really sing.

"Forty Years Ago" is not listed in the index, though many other songs are. You are justifiably suspicious of these claims.

I believe our files are pretty well up to date, and we really cannot do much with slides here.

Yours truly,

Mark E. Neely, Jr.

MEN/jn



## Museums

as a Republican in 1876. On January 10, 1883, he died of pneumonia.

Dr. Richard D. Mudd of Saginaw, Michigan, has worked for many years to clear his grandfather's name of any complicity in Booth's assassination plot. He has gained resolutions from six state legislatures declaring Mudd's innocence. In 1975 the State of Maryland, which passed one of the resolutions in 1973, purchased the Mudd home in Bryantown to be maintained as a museum.

SOURCES: There is a collection of Mudd's letters from prison in Nettie Mudd's *The Life of Dr. Samuel A. Mudd* (New York: Neale Publishing, 1906). Hal Higdon's *The Union vs. Dr. Mudd* (Chicago: Follett Publishing, 1964) is a well-written and balanced account. Higdon concludes that Mudd probably recognized Booth when he set his leg, then delayed reporting the event and lied to escape implication in the assassination plot.

**Museums** See COLLECTIONS, INSTITUTIONAL.

**Music** Unlike the theater, music did not figure especially prominently in Abraham Lincoln's life. Lincoln could not read music, play an instrument, or sing. Nevertheless, he still enjoyed music when performed, and he heard a great deal of it in Washington once he became President.

The most important musical incident in Lincoln's life occurred near the Antietam battlefield on October 3, 1862. As he rode in an ambulance to reach troops he was to review, Lincoln asked Ward Hill Lamon to sing one of his sad little songs. Lamon sang one of the President's melancholy favorites about the passing of time, "Twenty Years Ago," and then sang a couple of nonsense tunes to cheer him up. One of them was a tune in Negro dialect called "Picayune Butler."

This 1864 political cartoon published in New York linked the Antietam battlefield incident to the all-important soldier vote. Lincoln clutches a scotch-plaid cap—a reminder of the story that he sneaked into Washington in disguise for his inauguration in 1861.

576



In December a New York newspaper printed a story that Lincoln inappropriately called for a "jolly" song while on the "sanguinary" field of Antietam. Another version appeared in the London (England) *Standard* soon thereafter. By 1864 the opposition press widely circulated the story that Lincoln had called for a vulgar Negro tune while in the midst of the dead bodies that littered the Antietam battlefield. The story stood unchallenged until Francis B. Carpenter attacked it in 1867, after the fifth anniversary of the battle revived the story. It was not refuted until the publication in 1895 of Ward Hill Lamon's *Recollections of Abraham Lincoln, 1847-1865*. That book reprinted in facsimile a refutation of the story written by Lincoln for Lamon in September 1864 to give to the press; Lincoln decided ultimately not to release it for publication.

While he was President, the musical group Lincoln heard most often was the Marine Band (directed by Francis Scala), which played every Saturday afternoon in the summer on the lawn of the Executive Mansion (except in 1862 after Willie Lincoln's death and in 1863, when it played at Lafayette square opposite the White House). The piece of music he heard most often, as was the case with most Presidents, was "Hail to the Chief." Patriotic tunes and popular excerpts from operas were other Marine Band staples. Lincoln saw his first full opera, *Un Ballo in Maschera*, in New York City on February 20, 1861, on his way to his inauguration. He saw several other operas in Washington, especially after 1862, when operatic activity increased in the Capital.

As was true of his taste in poetry, Lincoln liked melancholy songs about the passage of time. After he heard singing chaplain Charles C. McCabe sing "The Battle Hymn of the Republic" at the second anniversary meeting of the United States Christian Commission on February 2, 1864, Lincoln shouted "Sing it again!" He was apparently moved to tears by it. At the third anniversary meeting on January 29, 1865, Lincoln heard Philip Phillips sing "Your Mission," was deeply moved, and requested that it be sung again. The "Marseillaise" and the "Soldiers' Chorus" from *Faust* were other favorites. The last music Lincoln heard was "Hail to the Chief," played when he entered Ford's Theatre on the fateful night of April 14, 1865.

Asked about Lincoln's favorite song in later years, Robert Todd Lincoln said that he did "not know that my father had any special predilection for any particular hymn, song or music. Although many years have elapsed, I think I should remember such a thing if it had been at all pronounced, but I do not."

SOURCES: Kenneth A. Bernard's *Lincoln and the Music of the Civil War* (Caldwell, Idaho: Caxton Printers, 1966) is definitive and gives many interesting glimpses of the social side of White House life. A copy of Robert Todd Lincoln's letter to Isaac L. Rose about Lincoln's taste in music (February 13, 1902) is in the Robert Todd Lincoln Papers, Illinois State Historical Library, Springfield.





# NEWS FROM HISTORIC HILDENE



Volume 22, Number 3

Manchester, Vermont

Summer 1998

## Lincoln Family Symposium Rescues Long-Lost Mary Lincoln Polka The Tiffany Connection

"The Mary Lincoln Polka," a hitherto nearly forgotten musical composition last played 136 years ago, was found in the Library of Congress just in time for the unexpected historical legacy to be featured at the Hildene Family Symposium held in Manchester, VT, Aug. 20-23, 1998.

David H. Donald, author of the Pulitzer Prize-winning novel, "Lincoln," reported in his book that on Feb. 5, 1862, the night before Ulysses S. Grant captured Fort Henry on the Tennessee River, Mary Todd Lincoln gave a party for 500 invited guests to show the newly refurbished White House. Guests were greeted in the East Room by President Lincoln in a new black swallow tail coat and the First Lady in a white silk dress decorated with hundreds of black flowers.

"In the background," David Donald wrote, "the United States Marine Band played its repertoire including a sprightly new piece, 'The Mary Lincoln Polka.'"

Learning this on a recent trip to Washington, D.C., Albert C. Jerman, Hildene's historian, called the Marine Band's headquarters seeking a copy of the now famous polka. The Marines arranged for the Library of Congress to send a copy for the symposium. The polka had evidently faded into obscurity following the tragic death of the Lincolns' 11-year-old son Willie on Feb. 20, 1862.

Linda Hueckel, one of Manchester's musical luminaries and an exceptional organist much in demand to play at private parties held at Hildene, arranged the sheet music for the piano, played and recorded it. It was played at the symposium for an audience, quickly visualizing the historic scene when it was first played for President and Mrs. Lincoln.

*Continued on Page 2*

## Singular Symposium Speakers



Albert Jerman

*L to R, front row: Lynn Ellsworth, archivist of Iowa Wesleyan College and an expert on the Harlan family; C.J. King, Manchester, VT, journalist and member of the Harlan family; Jean H. Baker, a professor of history at Goucher College whose biography of Mary Todd Lincoln is considered a classic; and Thomas F. Schwartz, Illinois State Historian and former curator of the Henry Horner Lincoln Collection for the Illinois State Historical Library. L to R, back row: Judge Frank J. Williams, chairman of the Lincoln Forum and owner of one of the largest privately held Lincoln libraries in the country; John Y. Simon, a professor of history at Southern Illinois University and executive director of the Ulysses S. Grant Association; and Harold Holzer, vice president of communications at the Metropolitan Museum of Art in NY and probably the foremost scholar of the Lincolns in the visual arts.*

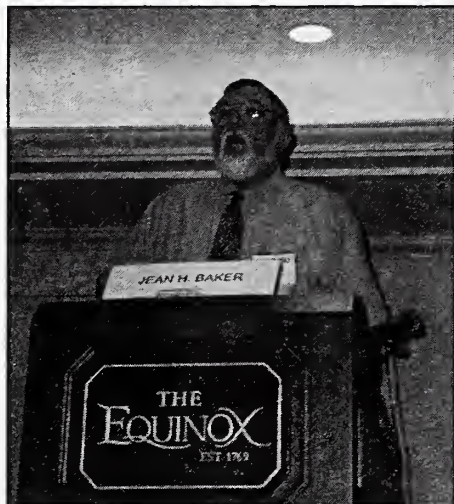
For the first symposium ever held to explore the lives of the Lincoln family women, Pat Broderon and her committee couldn't have chosen a more scintillating panel. They were an erudite group who sparkled as they examined the triumphs and tragedies that were the destiny of five generations of the Lincoln ladies.

The speakers and their subjects were, in the order of their presentations: Harold Holzer, "Pictorial Overview of the

Lincoln Women;" Thomas Schwartz, "Nancy Hanks Lincoln and Sarah Johnston Lincoln;" John Y. Simon, "Ann Rutledge" and "Mary Todd Lincoln;" Jean Baker, "Mary Todd Lincoln;" Lynn Ellsworth, "Mary Harlan Lincoln, Mary Lincoln Isham and Jessie Lincoln Randolph;" C.J. King, "Peggy Beckwith;" and Frank Williams, "Mary Todd Lincoln's Influence on Abraham Lincoln and Robert Todd Lincoln."



NBC's Albany, New York, TV station picked up the story. On Sept. 9 they came to Hildene. They interviewed Al Jerman on camera for historical background; then discussed the polka with Linda as she played it on the piano in the Main House. The feature aired on Sept. 11.



Al Jerman

### The Tiffany Connection

In the anteroom outside the symposium meeting room at the Equinox hotel a series of photos was displayed showing the Lincoln family women attired in the haute couture of their day.

The group also included a photo of the pearl necklace Abraham Lincoln designed for Mary Todd to wear at their inaugural ball. Tiffany & Co., the world-famous jewelers, made the necklace.

At the closing round table discussion with the guest speakers, Louise Taper, who has the most extensive collection of Lincolniana, asked how much the necklace cost. The panel was stumped. So was the audience.

Al Jerman, moderating this session, promptly leaped verbally into the 20th century. He recounted that Dwight Eisenhower, when he was elected President in 1952, designed a bauble for Mamie to wear at their inaugural ball. He wanted Tiffany to make it.

He asked if he was entitled to a discount, since he was the President. Tiffany checked their records and informed Ike, "Abraham Lincoln didn't get a discount, neither will you.

## Annual Fund Drive Update

Hildene's Annual Fund drive, the financial source used to close the gap between the revenues generated from tours, special events and private parties, and the expenses incurred operating Hildene, is in full swing.

This year the Fund drive has taken on an even more important role. The pouring rain that plagued the two-day car show, coupled with the favorable Canadian rate of exchange drawing tourists north of the border and the same Canadian exchange rate keeping Canadians at home, has materially affected our operation. As a result, we were behind in budgeted revenue at the end of the third quarter. We look to the Annual Fund to eliminate the disparity.

In 1998 Hildene celebrated its 20th anniversary. While the trustees, advisors, volunteers and members have steadily enhanced and preserved Hildene's fixed assets over the past two decades, our liquid assets are always in short supply.

Martha Heilemann, director of development, has alerted the members and friends of Hildene to the situation and requested their special consideration. She said, "Your generosity in this year's Annual Fund will be used wisely and will play a significant role in covering a range of needs."

### DIPLOMATIC NOTE

Robert Todd Lincoln was Minister to Great Britain from 1889-1893. His successor, appointed to the same post, was an ambassador.

Politics? No. Until 1893 the United States thought that only governments with a monarchy could appoint ambassadors. President Grover Cleveland initiated the change in State Department protocol.

## Say Hello to Anna



Albert Jerman

Anna Bovienzo

Anna Bovienzo has joined the Hildene staff where her manifest administrative skills and warm, welcoming voice have won her plaudits and hearty approval as the new secretary and receptionist, rolled into one.

Anna graduated from Western Connecticut State University in Danbury with a B.A. degree in Business Administration. Her business career took her to the insurance industry where she first worked for City Underwriting Agency in Floral Park, NY, and later with the Business Council of New York State Insurance Fund in Albany. There she became assistant to the fund's marketing manager and responsible for handling 2,000 accounts (without dropping a comma, we bet) involving health, dental and life insurance policies.

She is married to Dr. James Bovienzo, one of the five dedicated emergency room physicians at Southwestern Vermont Medical Center in Bennington. They live in Danby, VT, in an old farmhouse that has become their pride and joy after spending four years completely restoring it with lavish care and devotion.

Their family currently consists of a goat, a rooster, two hens, two dogs and two horses. One of the horses, named Destiny, formerly raced at the Saratoga, NY, harness track. They bought Destiny at an auction; won an \$800 purse with her once; and have since retired her to pasture where she delights in giving Anna and her friends pleasant horseback rides.

# Lincoln

# HERALD



FALL 1998

VOL. 100

NO. 3

## CONTENTS

- THE MUSICAL NOTE IN LINCOLN'S LIFE** 119  
by Weldon E. Petz

- LINCOLN AND THE SPRINGFIELD NEWSPAPERS**  
*The War Years* 129  
by Patricia Ann Owens

- JOHN WILKES WITNESSED LINCOLN'S**  
**NOMINATION IN CHICAGO** 142  
by Wayne C. Temple

- LINCOLNIANA** 148

- PUBLICATION / PLAYBACK REVIEW** 156



Page 120

**ADDENDUM:** While our long-time readers certainly recognized our Summer cover as a Lloyd Ostendorf drawing of Nancy Hanks the inside cover failed to clearly label it as such. Lloyd tells us that he originally produced this copyrighted portrait on February 12, 1963 for Lincoln genealogist Adin Baber.

### EDITORIAL STAFF

*Dr. Jerry Bishop, Publisher; Dr. Thomas R. Turner, Editor-In-Chief; Dr. Charles M. Hubbard, Managing Editor; Steve Wilson, Assistant Managing Editor, Lloyd Ostendorf, Art Editor; Judge Frank J. Williams, Literary Editor; Steven K. Rogstad, Review Editor, Dr. Ed Steers, Internet Editor.*

### EDITORIAL BOARD

*Larry E. Burgess, William Hanchett, William F. Hanna, James Stevenson, Wayne C. Temple.*

### LINCOLN HERALD BOARD OF ADVISORS

*Terry L. Alford, Jean Baker, Gabor S. Boritt, Robert Bruce, Richard N. Current, Harold Holzer.*

### ABRAHAM LINCOLN MUSEUM BOARD OF ADVISORS

*Haskel Ayers, George Craig, Cullom Davis, David Harkness, John Lattimer, Estel Munsey, Lloyd Ostendorf, James Rouse, Arch Steiner, B.C. Trent, Doris Porter Wenzel.*

**THE LINCOLN HERALD** is published by Lincoln Memorial University Press.

Address manuscripts, art work, and correspondence to Lincoln Memorial University Press, Abraham Lincoln Museum, Harrogate, Tennessee 37752. No responsibility can be assumed for unsolicited manuscripts or art; nor can they be returned unless accompanied by a stamped, self-addressed envelope.

**THE LINCOLN HERALD** (ISSN 0024-3671) is published quarterly for \$20 per year by the Lincoln Memorial University Press, Cumberland Gap Parkway, Harrogate, Tennessee, 37752. Second-class postage paid at Harrogate, TN. and additional mailing offices. **POSTMASTER:** Send address changes to **THE LINCOLN HERALD**, Lincoln Memorial University, Cumberland Gap Parkway, Harrogate, TN 37752.

The editors of the *Lincoln Herald* heartily thank past contributors to our pages and request submission of articles dealing with Abraham Lincoln. Prompt notification to the authors of accepted material is assured. Contact: Dr. Charles M. Hubbard, Managing Editor, Abraham Lincoln Museum, Lincoln Memorial University, Harrogate, TN 37752.



## EDITOR'S INTRODUCTION

Abraham Lincoln is often portrayed and probably rightfully so, as one of our least musical presidents. In fact, when fellow lawyers teased him about his singing after a concert by the Newhall family singers Lincoln admitted to one of the group, "Why, Miss Newhall, if it would save my soul, I couldn't imitate a note that you would touch on that instrument. I never sang in my life; and those fellows know it." His musical abilities are reminiscent of Ulysses Grant's alleged allusions to his own musical shortcomings when he said that he knew two tunes, one of which was "Yankee Doodle" and the other which wasn't.

However, as my mentor Kenneth A. Bernard revealed in his classic study *Lincoln and the Music of the Civil War* (1966), while Abraham Lincoln may have lacked musical talent he loved music and often listened to it. Dr. Weldon Petz, also an expert on this subject, discusses "The Musical Note in Lincoln's Life" in an article which was originally delivered as the Thirteenth Annual Ostendorf Lecture at Lincoln Memorial University.

As Dr. Petz shows, Lincoln was also the subject of a great many musical compositions from the time he was a candidate in 1860 until the conclusion of the Civil War. In 1860, the campaign echoed to such tunes as the Hutchinson Family Singer's "Lincoln and Liberty" or the folk-song "Old Abe Lincoln Came Out of the Wilderness." During the war the musical outpouring continued when James Sloan Gibbons penned the stirring "We Are Coming Father Abraham. Three Hundred Thousand More," in response to the president's call for additional troops. However, there was also an anti-Lincoln tradition in works like the "ABI-AD", based on Lincoln's secret journey through Baltimore in 1861, whose cover shows the president in Scotch cap fleeing from a Confederate shell. Since Lincoln liked to write and recite poetry he was also erroneously given credit as the author of two different songs "Adam and Eve's Wedding Song" and "Oh! Why Should the Spirit of Mortal Be Proud?"

Even in death, Lincoln continued to be the subject of musical tributes, in such works as funeral marches or "The Savior of Our Country." Ironically, the assassin was also immortalized in the "Assassin's Vision" or "Our

Brutus." In preparing this study Dr. Petz was able to take advantage of the superb musical holdings of Lincoln Memorial University's Abraham Lincoln Museum, which houses some of the finest and rarest items in this field.

In "Lincoln and the Springfield Newspapers," Patricia Ann Owens discusses the battles waged by two of the major newspapers in Springfield, Illinois, the Republican *Illinois Journal* and the Democratic *Illinois Register*. Lincoln had a close personal relationship with the *Journal* and its editors, particularly Simeon Francis, and had written articles and editorials, sometimes anonymously. Douglas Wilson recently discussed this anonymous letter writing in his highly acclaimed book *Honor's Voice* (1997).

Not surprisingly, the *Journal* fairly loyally supported Lincoln and his policies, although even its support was slightly less enthusiastic as the war dragged on. The *Register*, while supporting the war, was often less kind to the policies of its native son. It is interesting to follow the course of the war and partisan attitudes about Abraham Lincoln in the city where he had lived and practiced law.

The final article is by one of our most loyal *Herald* supporters, Dr. Wayne Temple. Wayne tells the story of John Ullrich who attended the Chicago nominating convention in 1860, not as a delegate, but as one who nonetheless managed to make his way into the Wigwam by giving the doorman a dollar. He also remembered that he slept on a billiard table in the Tremont house because there were no rooms available. On the way home the train was derailed by a log placed on the tracks. Ullrich, who began his careers as an unskilled deck hand on a steamboat eventually amassed a considerable fortune and held a number of prominent positions. However, he never forgot the stirring events of 1860 and the nomination of Abraham Lincoln.

Finally, I hope all our readers are as pleased as the *Herald* staff are that we were able to provide an Index for the 1997 *Herald* with our last mailing. Many thanks to Dr. Paul Bremer of Grand Rapids, Michigan, for undertaking this important project. Paul plans to continue with yearly indexes in the future and is also indexing back issues. We are truly fortunate to have obtained the services of someone with Dr. Bremer's abilities and dedication. ☐

# THE MUSICAL NOTE IN LINCOLN'S LIFE

by WELDON E. PETZ

*The Thirteenth Annual Lloyd Ostendorf Lecture Delivered at  
The Abraham Lincoln Museum of Lincoln Memorial University  
Harrogate, Tennessee February 12, 1997*

## **Introductory Remarks**

*It is an honor for me to have the opportunity, via this lecture, to pay tribute to my long time friend in the field of Lincolniana, Dr. Lloyd Ostendorf. It is also a great privilege to be on the Lincoln Memorial University campus to help celebrate the 100th birthday of the school. It is a unique experience for me, as I was present on campus, for the 50th birthday celebration in 1947 and also again present for the 75th celebration in 1972.*

*Much of the research that I have done in the musical facet of Lincolniana has been done at Lincoln Memorial University. The Lincoln and Civil War collection of music is one of the finest in existence and, to me, is one of the "jewels" in the great wealth of material available for study at The Abraham Lincoln Museum here at L.M.U.*

*As the nation celebrates the 188th anniversary of Lincoln's birth in the year 1997, one can say that his life has been placed under a public microscope down through the years. This continues today, as present day writers and historians, use technology and ideas that are popular in the public mind-set to "know Lincoln." In this presentation, I would like to return to the style of a simplified and, hopefully, informative look at the facet of Lincoln's life that relates to one of the arts: Music. In doing this, we will take a brief look at the fact that Abraham Lincoln did have more than a passing ACQUAINTANCE with music and also that he became an icon to song-writers and composers as a SUBJECT for music.*

**EDITOR'S INTRODUCTION:** Weldon Petz is the author of *In the Presence of Abraham Lincoln* (Lincoln Memorial University, 1973). He received the Lincoln Diploma of Honor in 1972. This paper was originally delivered as the Thirteenth Annual Ostendorf Lecture.

The month of February, in the year 1809, was exceptionally cold and miserable throughout Europe and America, but it was destined to be a month that would always be remembered by man.

In Austria, a tousle-haired, thirty nine year old man ran to the basement of his house as the cannon of Napoleon's army thundered their entrance into Vienna. He did not want the noise to further impair his diminishing hearing. The man was Ludwig Van Beethoven. Later in the year, he would give to the world, and posterity, his great Fifth Symphony, known as the FATE SYMPHONY.

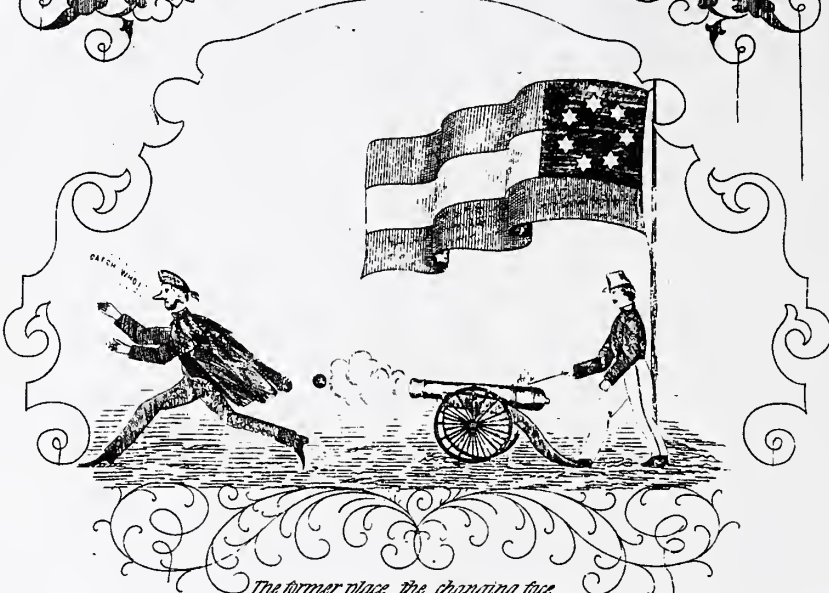
In Germany, on February 3, 1809, a baby boy was born to the Mendelsohn family. The father, Abraham, named his new son Felix. Nine days later, across the sea, in a remote section of America, named Kentucky, Nancy Hanks Lincoln, a pioneer woman, living in a log cabin situated near a tree named the Boundary Oak, cuddled her new little baby boy, Abraham.

These settings introduce us to three men who would never meet but who would share two ingredients of life – greatness and music. Ludwig Van Beethoven would eventually completely lose his hearing, after 1809, but would become one of the greatest music-masters of all time. Felix Mendelsohn would likewise become a great figure in musical composition. Abraham Lincoln would never compose music, or even reproduce it very well, but he would rise to great statesmanship and become a subject for musical composition down through the ages.

Abraham Lincoln, of course, would not recall hearing music while living at his "Sinking Spring" birthplace farm. He was too young. He would recall, however, his second home at Knob Creek, which was just a few miles from the "Sinking Spring" farm. Songs were sung here and one in particular was a special favorite. It was an English folk-song named BARBARA ELLEN. Recollections, of those

THE

# ABE-LAD



*The former place, the changing face  
The midnight race, and present place  
Of Honest Abe.*

WORDS BY  
**J. P. Mc REBEL.**  
*Music by*  
**F. BARTENSTEIN.**

Published by JOHN H. PARROTT, Alexandria Va.

who knew the Lincoln's at Knob Creek, state that Nancy Hanks Lincoln was remembered as often singing or humming it. Perhaps it was a piece of music that Abraham knew well in his early life.

Because folk-songs and hymns were probably the most prevalent musical numbers heard in the Lincoln household at Knob Creek, it is likely that the pioneer hymn entitled: AM I A SOLDIER OF THE CROSS, was sung at the time the saddened family took the body of little Tommy Lincoln, Abraham's younger brother, born in

1811, to a final resting place in the Redman family cemetery in 1815. The Redmans were neighboring farmers to the Lincolns at Knob Creek.

Abraham Lincoln, in his early years in Kentucky and Indiana, showed little interest in hymns. His good friend and Indiana neighbor, David Turnham, however, did verify in a letter that he wrote to William Herndon, after Lincoln's death, that: AM I A SOLDIER OF THE CROSS, THERE IS A FOUNTAIN FILLED WITH BLOOD, and ALAS AND DID MY SAVIOR BLEED, were three favorite hymns of



the Lincolns and were often sung in the Little Pigeon Creek Church.<sup>1</sup> They were contained in the old Dupuy Hymnbook: "Hymns and Spiritual Songs," used in the church. The compiler was Elder Stark Dupuy, a Baptist minister in the Kentucky region.<sup>2</sup>

As the years passed Abraham Lincoln found the beginnings of his own identity in the State of Illinois at a community named New Salem, situated on the Sangamon River. His "ways with words" began to surface here. His cousin, Dennis Hanks, later wrote that Abraham often took the well-known tune: LEGACY, which appeared in a copy of the "Missouri Harmony" songbook, and sang it at parties changing the words to fit the occasion.<sup>3</sup>

In his Indiana days, seventeen year old, Abraham, changed a few words to an old English folk-tune that was sung at his sister, Sarah's, wedding. Later, a neighbor of the Lincolns, Mrs. Elizabeth Crawford, circulated a story that the entire number, words and music, had been written by Abraham Lincoln and that he called the work: ADAM AND EVE'S WEDDING SONG. In later years, biographers of his life would also mistakenly identify him as the author. Actually, the work was, as previously stated, an old English folk ballad known as THE CREATION SONG. Its theme can be traced back in English literature for several hundred years.<sup>4</sup>

In 1865, after his death, Lincoln's name did appear on a sheet of music with the title: OH! WHY SHOULD THE SPIRIT OF MORTAL BE PROUD? He was given credit as the author. Once again, this would be a false claim to music-writing fame for Lincoln. He did not write these lyrics, but rather, often quoted the poem which was a favorite of his. The author was the Scotch poet, William Knox.

It was while Abraham Lincoln was traveling the Illinois Eighth Judicial Circuit, as a lawyer, that he expressed to his fellow lawyer, Henry Clay Whitney, his feeling about music as an art-form. Whitney states that Lincoln told him that he believed:

"all other pleasures had a utility, but that music was simply a pleasure and nothing more, and that he fancied that the Creator, often providing all the mechanism for carrying on the world, made music as a simple, unalloyed pleasure, merely as such."<sup>5</sup>

It was in 1849, while staying at the Macon House in Decatur, Illinois, on one of his circuit trips, that Lincoln got close to a piano. Mrs. Jane Martin Johns, a well known singer in the area, was in temporary residence there at the

time. She recalled Lincoln and the piano incident as follows:

"It was in court week that my piano arrived in Decatur. The wagon was backed up to the steps at the front door of the Macon House and the question of how to unload it and get it into the house was a puzzling one. Not a man except the landlord was to be found, but he soon solved the problem. "Court will soon adjourn and there will be plenty of men," and almost as he spoke the crowd began to appear. They gathered curiously around the wagon that blocked the entrance. Landlord Krone explained:

"There is a piano in that box that this woman here wants some one to help unload. Who will lend a hand?"

A tall gentleman stepped forward and, throwing off a big gray shawl, exclaimed, "Come on Swett, you are the next biggest man."

That was my first meeting with Abraham Lincoln.

After a few minutes' consultation with the driver of the wagon, Mr. Lincoln went into the basement where Mr. Krone had a carpenter shop, and returned with two heavy timbers across his shoulders. With them he established communication between the wagon and the front door steps. The piano was unloaded with the assistance of Mr. Linder and Mr. Swett, amid jokes and jeers galore, most of the jeers coming from little Judge Logan.

Before the legs had been screwed into place, dinner was announced.

After dinner, Mr. Lincoln superintended the setting up of the piano, even to seeing that it stood squarely in the center of the wall space allotted it, and then received my thanks with a polite bow and asked, "Are you expecting to follow the court and give concerts?" The immense relief expressed on his countenance, when he was assured that he would not be called upon to repeat the performance, was very laughable.

That evening a notable crowd assembled in the parlor of the Macon House." (Mrs. Johns performed several numbers in a fine concert that illustrated the style of music in vogue at the time.)

"As a finale, I sang "He Doeth All Things Well" after which Mr. Lincoln, in a grave manner, thanked me for the evening's entertainment, and said: "Don't let us spoil that song by any other music tonight." The concert ended.

The third verse of the song illustrates that, at this time in his life, Abraham Lincoln had begun to have a deep feeling for the sacred song. The words that Mrs. Johns sang that evening were:

"I remember, how I lov'd her, when a little guiltless child, I saw her in the cradle - as she look'd

on me and smil'd. My cup of happiness was full – my joy words cannot tell; and I bless'd the glorious Giver, "who doeth all things well" and I bless'd the glorious Giver, "who doeth all things well,"<sup>7</sup>

Another musical incident took place at the Macon House at a time when the lawyers, Lincoln among them, were in Decatur for court week. This time the well-known singing troupe of the day, The Newhall Family Singers, gave a program at the residence and at the conclusion were unknowing participants in some teasing, on the part of the lawyers, concerning Lincoln's singing ability. One of them tried to get Lincoln to sing. Whitney later wrote about the incident as did Carl Sandburg.

"Lincoln," he said, "you have been enjoying for almost a week the delightful music produced by these ladies, and it seems only fair to the rest of us that you should entertain them by singing some of the songs for which you are already famous."

The other lawyers, of course, caught the spirit of the joke and joined in saying: "Why, over on the Sangamon Abe has a great reputation as a singer. It is quite a common thing over there to invite him to farm auctions and have him start off the sale of stock with a good song."

The Newhalls were not aware that the lawyers were teasing Abe and so they joined in the asking for a song . . . Finally, Lincoln's bashfulness got the best of him and he left to go upstairs to bed.

He started up the stairs, passing Lois Newhall on the way. As he brushed by her, she said, "Mr. Lincoln, if you have a song that you can sing, I know that I can play the accompaniment. If you will just tell me what it is, I can follow you even if I am not familiar with it. Lincoln laughed and retorted:

"Why, Miss Newhall, if it would save my soul, I couldn't imitate a note that you would touch on that instrument. I never sang in my life; and those fellows know it. They are simply trying to make fun of me. But I'll tell you what I am willing to do . . . Of course, I can't produce music, but if you will be patient and brave enough to endure it, I will repeat for your benefit several stanzas of a poem of which I am particularly fond."

As Lincoln spoke the verses of "Oh! Why Should the Spirit of Mortal Be Proud"<sup>8</sup> the joking stopped for the evening.

Abraham Lincoln did create a little musical sound instrumentally. He apparently owned a harmonica, as well as a jaw harp. It is reported, that once during the debates with Douglas in 1858, he said, "Judge Douglas is escorted by a fine brass band – I carry mine in my pocket." He pulled out a harmonica and blew a few notes.<sup>9</sup>

Lawyer Lincoln enjoyed the minstrel-show enter-

tainment that was popular in the mid-nineteenth century. It was while attending such a show in Chicago with his friend Whitney, that he first heard the song that would become an integral part of his life – DIXIE. Henry C. Whitney stated that it was in 1860, at a minstrel performance, that Lincoln showed a great enthusiasm when he heard DIXIE played and sung. He applauded loudly and exclaimed, "Let's have it again, let's have it again."<sup>10</sup> Little did he realize at the time that, approximately five years later, he would ask a band, on the White House lawn, at the end of a long and bitter war, to play DIXIE. To him, it was a national treasure. Neither its composer, the minstrel-man, Daniel Emmett, nor Lincoln could imagine, at that 1860 show in Chicago, that Emmett's song would be played thousands of times by southern bands as they led troops into battle. It became the rallying cry, musically, of the South and served, along with the great melody; BONNIE BLUE FLAG, written by Harry McCarthy, to spark the spirit of many a Confederate soldier.

November of the year 1860 saw Abraham Lincoln come to the forefront of American attention as the President-Elect of the United States. His days of musical obscurity ceased in the summer of 1860 when, as Republican Presidential Candidate Lincoln, he first became the subject of music. He remains so to the present day.

The Hutchinson Family Singers were a family singing group that performed throughout the land before Lincoln came on the national scene. John Hutchinson's family had traveled extensively singing abolition songs. Lincoln heard them for the first time at a concert they held in Springfield, Illinois during the 1850s. A song that they performed at that time became a favorite of his. Its title was THE SHIP ON FIRE.

During the 1860 presidential campaign, the Hutchinsons literally helped "sing Lincoln into the White House." In addition to the concerts they gave on his behalf, John Hutchinson published an 1860 campaign songster titled LINCOLN AND LIBERTY REPUBLICAN CAMPAIGN SONGSTER. It included fifty campaign numbers, nine of which mentioned Lincoln by name. The Republican platform of 1860 was inserted on the opening pages. This songster was typical of the musical Lincoln campaign material that appeared in 1860.<sup>11</sup>

The Hutchinsons sang for President Lincoln at a White House reception in 1862. At that time, the key to the White house piano could not be found. When it was located and the piano opened, it was discovered that the piano was badly out of tune, thus causing John Hutchinson to exclaim that "music in the White House was in a sorry state." The singing family brought in their own traveling piano and used it for the concert.<sup>12</sup>



This interesting musical family sang for northern troops throughout the entire war. Their fascinating story is the subject of two major publications.<sup>13</sup>

OLD ABE LINCOLN CAME OUT OF THE WILDERNESS was probably the most popular and well-known 1860 Lincoln campaign song. The words were fashioned on the tune DOWN IN ALABAMA written by J. Warner in 1858.<sup>14</sup> Warner's melody has been sung down through the years with the well-known title THE OLD GRAY MARE.

Artistic covers began to appear on the Lincoln sheet music during the 1860 campaign. One such, HONEST OLD ABE, contained a portrait of Lincoln that is believed to have been lithographed from a life charcoal sketch of the candidate. The white and black highlights of the work display remarkable quality. The musical content of the piece was a dance-schottish.<sup>15</sup>

Another piece of sheet music from the 1860 period was titled HONEST OLD ABE'S QUICKSTEP.<sup>16</sup> The title: "Hon. A. Lincoln" was used extensively during the campaign on music covers. This number, published between the election and the inauguration, does not contain that title, nor do most of the Lincoln pieces published immediately after the election.

Covers on Lincoln sheet music of the 1860 - 1861 period literally contain a portrait gallery of the candidate and the President-elect. One of them, titled THE WIGWAM GRAND MARCH, became popular during the Republican Convention held in a building called the Wigwam at Chicago. Its elaborate cover was unique for the time.<sup>17</sup>

Some publishers produced lithograph covers made from known photographs of Lincoln. One, titled: QUICKSTEP, contained a non-bearded portrait of Lincoln made from a photograph taken by photographer, Samuel Fassett in Chicago on October 4, 1859.<sup>18</sup> Another QUICKSTEP in 1860 portrayed a classic bearded Lincoln. Its cover used the title: "President" with the portrait.<sup>19</sup>

After the election of 1860, campaign music gave way to music of a different nature for Abraham Lincoln. His inauguration, on March 4, 1861, brought in a new era of Lincoln music. It was about 11 P.M. on the evening of inauguration day that Lincoln first heard the strains of a piece of music that would accompany him for the next four-plus years. As he entered the inaugural ball, the band, under the direction of Professor L.F. Weber, played HAIL TO THE CHIEF.

At the outbreak of the Civil War, Union song-writers immediately began to write derogatory songs about the Confederate President, Jefferson Davis. Lincoln, however, at this time, was rarely referred to in the music that contained a genuine Confederate imprint. This was basically true throughout the war. An exception to this is a number titled: THE ABI-

AD published by John H. Parrott at Alexandria, Virginia in 1861. The words were written by J.P. McRebel and the music was composed by F. Bartenstein.<sup>20</sup> The illustrated cover depicts Lincoln in a military cape and Scotch cap, the alleged disguise he wore, when a suspected conspiracy plot against his life was discovered in Baltimore, as he traveled through that city on the way to Washington as President-elect. On the cover of this sheet music, Lincoln is depicted fleeing before a Confederate soldier firing a cannon at him. The words above the Lincoln figure say: "Catch who?" An inscription also states: "The former place, the changing face, The midnight race and present place of Honest Abe." The actual text of the song ridicules Lincoln's face - as the last line says: "lest Abraham's face should fright away the crowd." THE ABI-AD is one of the rarest pieces of musical Lincolniana.<sup>21</sup>

After the Union defeats during the summer of 1861, Lincoln, on July 1, 1862, called for three hundred thousand volunteers to serve for three years of service, or until the end of the war.

James Sloan Gibbons, a middle-aged Quaker, banker, living in New York, stated that he "con'd over a song" and finally by using the affectionate prefix, "father" before the name, Abraham, wrote his song titled WE ARE COMING FATHER ABRAHAM. 300,000 MORE. It became one of the great Lincoln songs of the Civil War. Gibbons sent his work to William Cullen Bryant, poet-editor of the New York Evening Post, for publication. It was published in that paper on July 16, 1862, without a signature or indication of authorship. Readers immediately assumed it to be the work of Bryant and his name became affixed to it. Bryant wrote a denial of authorship and stated that Gibbons was the author. Still, copies continued to appear with Bryant's name as the author. The Hutchinson Family Singers sang it in their concerts, using a musical setting for it done by the gospel-hymn composer, L.O. Emerson. One time when Jesse Hutchinson, now leading the singers, was told that Gibbons, not Bryant, was the author, he exclaimed: "What! our old friend Gibbons? Well, we'll keep the name Bryant as we've got it. He's better known than Gibbons."<sup>22</sup> The song had twenty-one different musical settings and two million copies were printed and circulated during the lifetime of Gibbons. Only a few copies bear the name of James Sloan Gibbons as the author. He did, however, sing it for President Lincoln at the White House in 1862.

Probably the earliest copyright for a setting of WE ARE COMING FATHER ABRAHAM was secured by Stephen Foster. It was issued to him on September 5, 1862. Foster "respectfully dedicated" his work to the "President of the United States." The famous Pittsburgh born composer opposed Lincoln's elec-

tion in 1860. He was a Democrat and his sister was married to the brother of President James Buchanan. Stephen Foster and Abraham Lincoln never met, but Foster's musical writings crossed Lincoln's path on many occasions. Foster never wrote a word against Lincoln, even though he had an opposing political view. He was a loyal Unionist. His setting of WE ARE COMING FATHER ABRAHAM was not of superior quality, but it was better than most of Stephen Foster's Civil War compositions, which were generally weak. The musical setting done by military band leader, Patrick Sarsfield Gilmore was the one most popular with the public.

George F. Root, teacher, composer, and publisher, wrote, in one day, during 1862, what would become one of the best loved and most performed songs of the Civil War. With the title: THE BATTLE CRY OF FREEDOM, it was first performed at Chicago in July of 1862. Very quickly it became a companion piece to Gibbons' WE ARE COMING FATHER ABRAHAM and moved with the soldiers over the fields of battle. Lincoln heard the number many times, but probably the most thrilling time it crossed his ears was during a memorable evening spent at the National Theater in Washington. Leonard Grover, manager of the National Theater, and the President were good friends and the Lincolns often attended plays at the National as one of the main sources of their recreation in Washington. On the particular memorable evening, mentioned here, Abraham Lincoln and his son, Tad, attended a performance of a popular play entitled; "The Seven Sisters." During its finale, the entire cast appeared on stage in a number entitled: "Rally Round the Flag." While the play was being presented, Tad wandered off from his father's side, went back stage, and put on a floppy army blouse and cap. When the finale took place, Tad was seen at the end of the chorus-line singing happily. John McDonough, the director, noticing him, moved the President's son to the center of the stage and gave him a flag. It was reported that Tad sang and waved the flag with great vigor. Director McDonough combined verses of the BATTLE CRY OF FREEDOM and WE ARE COMING FATHER ABRAHAM while the audience rose and sang thunderously to the President.<sup>23</sup> It was, no doubt, a high point of pleasure for "Father" Abraham.

Stephen Foster wrote the words and music to another song with a Civil War theme in 1862. It is not one of his better works but it does vividly express his Unionist feelings. He titled it: THAT'S WHAT'S THE MATTER. A quote from the text can serve to illustrate his strong loyalty.

"The Rebels thought we would divide and Democrats would take their side, They then would let the Union slide, and that's what's the matter. But when the war had once

begun, all party feeling soon was gone. We joined as brothers, ev'ry one: and that's what's the matter."

The year, 1863, was one of momentous events involving the life of the President. His issuance of the Emancipation Proclamation caused another musical expression to come from the pen of Stephen Foster. The song was titled: A SOLDIER IN THE COLORED BRIGADE. On this work, Foster collaborated with his good friend, George Cooper. Mr. Cooper, however, would gain no fame through this piece of music. His fame would come via a song that he composed later entitled: SWEET GENEVIEVE. In the words of A SOLDIER IN THE COLORED BRIGADE, Foster expressed his viewpoint that slavery was an evil but that preservation of the Union was more important than abolition. This was one of Stephen Foster's last works. George Cooper, later in 1863, would serve with the 22nd New York Regiment at Gettysburg.

The fighting at Gettysburg did have a musical accompaniment. One favorite song that Union soldiers sang there is still heard today. It is the beautiful AURA LEE published in 1861 with words by W.W. Forsdick and music by George Paulson.

On the second day of the battle of Gettysburg, Lieutenant Colonel Arthur James Lyon Fremantle, H.M. Coldstream Guards, a visitor to the scene, was given a concert by the 26th North Carolina Regiment Band. One number that they are said to have played was titled: LUTO QUICKSTEP. Today, this tune, with words added, is heard as "The Yellow And Blue," the Alma Mater song of the University of Michigan.

The Gettysburg Address, delivered by President Lincoln on November 19, 1863, has been immortalized in almost every form of media, including music. Scores of renditions of its words exist in anthems, tone-poems, and even symphonies.

Another event that took place in November of 1863 was the Proclamation for a National Thanksgiving day issued by Abraham Lincoln. Perhaps it was somewhat over-shadowed by the delivery of the Gettysburg Address in the same month, but it did evoke musical expression. Song-writers were inspired to produce its message. Dr. William Muhlenberg, of New York, wrote a hymn entitled: GIVE THANKS ALL YE PEOPLE that still appears in many hymn-books today. In 1863, Dr. Muhlenberg's hymn was to be sung in all the churches on this first national Thanksgiving Day. The composer wrote to the President seeking to have his work called: THE PRESIDENT'S HYMN. Lincoln responded to the request with a note stating: "Let it be so called." Through the years, the work has been identified by both titles.

The Presidential campaign of 1864 was a bitter one. The opposition to Lincoln ridiculed him greatly both politically and personally. The content of campaign musical expression reached a low ebb.

A song that appeared for the 1864 campaign on





behalf of Gen. George B. McClellan, Democratic nominee, had the title: **LITTLE MAC, LITTLE MAC**. It was promoted as a new song with words and music by Stephen Foster. Actually, Foster had died seven months before McClellan was nominated. Stephen Foster's sister, Henrietta, an extremely anti-Lincoln person, was the one who wrote the words and put them to one of her brother's earlier songs.<sup>24</sup> Thus, the statement made previously in this presentation is true. Stephen Foster never wrote a word against Abraham Lincoln.

The most famous pro-Lincoln campaign song in 1864 was **THE UNION WAGON**. It was sung the length and breadth of the land by the Hutchinson Family Singers. Once again, they helped sing Lincoln into the White House.

On January 29, 1865, President Lincoln attended the 3rd. anniversary meeting of the U.S. Christian Commission held in the House of Representatives. A

singer, Phillip Phillips, known as "The Singing Pilgrim," sang a number titled: **YOUR MISSION**. Lincoln was deeply affected by the song, in fact, so much so, he scribbled a note to Secretary Wm. Seward, who was with him, stating: "Near the close let us have "Your Mission" repeated by Mr. Phillips. Don't say I called for it."<sup>25</sup>

Less than three months after Lincoln attended the 1865 U.S. Christian Commission meeting, the Civil War would culminate in a surrender at Appomattox Court House on April 9th. In the afternoon of April 10, the day following the surrender, the President would make the following request of a group of citizens gathered on the White House lawn in celebration:

"-----, I see you have a band of music with you. (Voices, 'We have two or three.'). I propose closing up this interview by the band performing a particular tune which I will name. Before this is done, however, I wish to mention one or two lit-

the circumstances connected with it. I have always thought 'Dixie' one of the best tunes I have ever heard. Our adversaries over the way attempted to appropriate it, but I insisted yesterday that we fairly captured it. (Applause.) I presented the question to the Attorney General, and he gave it as his legal opinion that it is out lawful prize. (Laughter and applause.) I now request the band to favor me with its performance."<sup>26</sup>

On Friday, April 14th, the Lincolns attended a performance of the play, 'Our American Cousin,' at Ford's Theater. Lincoln's presence at the theater that evening was not only for relaxation but also as a symbol that the Union was, indeed, victorious.

The orchestra leader at Ford's Theatre was Prof. William Withers, who for the occasion of the President's visit, composed a song: HONOR TO OUR SOLDIERS. It was to be presented when the President arrived and was seated in his box. The song was never heard. When Lincoln arrived, the cast felt that they were not yet prepared to do the song, so it was delayed – too long. The last music that Abraham Lincoln would ever hear was a melody that had been with him during the past four years – HAIL TO THE CHIEF. It was played as he entered the theater. William Withers' HONOR TO OUR SOLDIERS would fall into oblivion when a shot from a Philadelphia Derringer would make the sixteenth President immortal. The composer, Withers, was an important witness to the assassination drama that evening and would play a role in the trial of the conspirators later on. His life story is an interesting footnote to the Lincoln history.

As of April 15, 1865, all Lincoln music would become a memorial to him. A very brief listing of some titles that appeared after his death, makes it possible to sense the variety of musical expression that poured forth from the minds of composers, many well-known at the time, others previously completely unknown.

A ballad: ASSASSIN'S VISION, depicted, musically, the assassin, John Wilkes Booth, fleeing through the forest on his horse and being startled by the apparition of his victim, Abraham Lincoln, appearing in the trees around him.

The Southern publication: OUR BRUTUS, is probably the rarest of all musical numbers related to the Lincoln story. There is one copy. It is in the music collection of the Abraham Lincoln Museum at Lincoln Memorial University. The music praises Booth for his deed with these inscribed words on the cover page: "He hath written his name in letters of flame o'er the arch way of Liberty's portal." The cover does contain a fine engraved portrait of John Wilkes Booth. On the first page of the sheet music text, an inscription states: "The poem was written at a time

when it was proposed to bury its illustrious subject in the ocean, so that no trace of his resting place could be found by those who might wish to honor his remains." The printing plates of this song were seized and destroyed by the Federal Government, thus, creating the extreme rarity of the piece.

Composer, J.W. Turner, used the words uttered by Mary Lincoln to her husband during the vigil for him at the Peterson House on the evening of April 14, 1865, as the text for his composition: LIVE BUT ONE MOMENT. The inscription on the cover reads: "Live" exclaimed the wife of our lamented President as she stood bending o'er his dying form. "Live but one moment to speak to me once more, to speak to our children."

The Calvert Lithographing Company of Detroit, Michigan created a beautiful cover for the only piece of Lincoln funeral music to be published in that city. The title is: ABRAHAM LINCOLN'S FUNERAL MARCH. Its cover features the 1864 "five dollar bill" portrait of Lincoln.<sup>27</sup> The curl of the hair on his forehead, however, is missing. The composer, W.J. Robjohn, later in life, changed his name to Caryl Florio and is today buried in Riverside Cemetery at Asheville, North Carolina, near the graves of Thomas Wolfe and O'Henry. Published by the Detroit publishing house of J. Henry Whittemore, this sheet music cover is an outstanding example among the Lincoln funeral music items.<sup>28</sup>

The interesting cover of: THE SAVIOR OF OUR COUNTRY contains a lithograph of the well-known 1865 photograph that depicts Abraham Lincoln and his son, Tad.<sup>29</sup> The tribute that accompanies the illustration is erroneously made to "Little Willie," the Lincoln's son who died in 1862, several years before the President.

The years have not diminished the flow of music that honors the sixteenth President. Several hundred pieces of sheet music, scores of parodies, tone-poems, and symphonic works chronicle Lincoln's life and add to the segment of historical Americana known as Lincolniana.

In the 1960s, the Old State House in Springfield, Illinois was rebuilt so that it once again appeared just as it did when Lincoln knew it. It is a marvelous restoration. This writer was privileged to attend the rededication and the luncheon that took place in December of 1968. Ballad-singer, Win Stracke, sang a song that he composed especially for the occasion. It was titled: THE BALLAD OF JOHN RAGUE. the words honored the old building and its original architect, John Rague. Mr. Rague was a well-known baker as well as being an architect. The verses heard that day, not only honored the building but also paid tribute to many prominent Illinois citizens of a by-gone era, including Abraham Lincoln. The text of the fifth verse follows:

"Who knows but at this very hour, the Court-house Square reviewing, Some former Springfield men are meeting, just as we are doing. They've chosen as their meeting place, Raque's veranda grand, Because he always serves his quests with Heav'n's best coffee and'

There's old Abe Lincoln who of course  
Is Heav'n's best story teller;  
There's Governor Adlai Stevenson,  
And why, there's Ollie Keller.  
Ben Thomas and Henry Converse  
Go along with Harry Pratt  
In ribbing Stephen Douglas 'bout  
His tendency to put on fat.

Then, as they watch the cupola gleaming in the setting sun, I like to thank they lift their cups, in toast, and say 'Well done'."<sup>29</sup>

Perhaps the greatest musical statement of the Civil War was a work that "gripped", emotionally, the great and small of the land. Boys went to war in 1861 singing the words: JOHN BROWN'S BODY, and returned as men, singing the same tune but with Julia Ward Howe's mighty words titled: THE BATTLE HYMN OF THE REPUBLIC. The great song still

carries a vital message today and is a nationally loved work that seems to possess the stature of a second national anthem. Abraham Lincoln revered the number and its message, often standing with bowed head when he heard the singing of the "Glory, Glory Hallelujah, following the third verse. It was an act of reverence and gratitude on his part.

If one listens carefully to the phrases of Julia Ward Howe's text, they do seem to emphasize many of the qualities that were a weave of Mr. Lincoln's life, even though these phrases were not written specifically about him.

In the summation of this brief look at Lincoln music, it seems proper to state that the BATTLE HYMN OF THE REPUBLIC is the ultimate piece of musical literature that pays fitting tribute to the man, Abraham Lincoln. A man whose life was not only "accompanied" by music but also "inspired" music.

Lincoln music served as communication and entertainment during a period of some of America's darkest days. Still today, however, it brings, to those who study it and hear it performed, an insight to the feelings and emotions of the country's sixteenth President and the people of his time. ☐



To: [unknown], INTERNET:ARCHIVES@LISTSERV.MUOHIO.EDU  
 From: Archives & Archivists, INTERNET:ARCHIVES@LISTSERV.MUOHIO.EDU  
 Date: 8/24/99, 7:52 AM  
 Re: Announcement of New Collection from American Memory

----- Information from the mail header -----  
 Sender: Archives & Archivists <ARCHIVES@LISTSERV.MUOHIO.EDU>  
 Poster: Danna Bell-Russel <dbell@LOC.GOV>  
 Organization: Library of Congress  
 Subject: Announcement of New Collection from American Memory  
 -----

Good morning,

This is an announcement of a new American Memory Collection which will be released TOMORROW August 25, 1999. Please accept apologies for any duplicate postings.

Please direct any questions about this collection to NDLPOLL@loc.gov

"We'll Sing to Abe Our Song!" Stern Sheet Music Collection Is Latest Addition to the American Memory Historical Collections

Sheet music portraying the career and death of Abraham Lincoln is the latest addition to the American Memory Historical Collections available on the Library of Congress Web site. "We'll Sing to Abe Our Song!": Sheet Music about Lincoln, Emancipation, and the Civil War from the Alfred Whital Stern Collection of Lincolniana includes more than two hundred compositions that represent Lincoln and the war as reflected in popular music. The collection spans the years from Lincoln's campaign for president in 1859 through the centenary of Lincoln's birth in 1909. This sheet music is part of a collection of Lincoln-related materials given to the Library in 1953 by Alfred Whital Stern. The Stern Collection is widely regarded as the greatest collection of Lincolniana assembled by a private individual.

This addition to Mr. Lincoln's Virtual Library <<http://memory.loc.gov/ammem/alhtml>> includes songs that show Lincoln's popularity, or lack thereof, during his campaigns, the Civil War, and after his death. Other public figures represented in the songs are Frederick Douglass, Ulysses Grant, Andrew Johnson, Jefferson Davis, and Robert E. Lee. The collection also highlights some of the advances in printing techniques, such as color lithography, that developed during this fifty-year period. It also documents some of the changes in commercial advertising during this era, such as the use of the blank pages in printed sheet music for printing music-company catalogs.

The materials in this collection are available for downloading not only in JPEG format but also as GIF and archival TIFF files. Having a variety of image files available allows for the creation of high-resolution copies that can be easily printed for use in musical performances.

"We'll Sing to Abe Our Song!": Sheet Music about Lincoln, Emancipation, and the Civil War from the Alfred Whital Stern Collection of Lincolniana can be accessed through the American Memory historical collections at <<http://memory.loc.gov/ammem/scsmhtml/scsmhome.html>>

A posting from the Archives & Archivists LISTSERV List!

To subscribe or unsubscribe, send e-mail to [listserv@listserv.muohio.edu](mailto:listserv@listserv.muohio.edu)

In body of message: SUB ARCHIVES firstname lastname

\*or\*: UNSUB ARCHIVES

To post a message, send e-mail to [archives@listserv.muohio.edu](mailto:archives@listserv.muohio.edu)



# Abraham Lincoln Sheet Music

Kurt Stein

Prior to 1775, printed American music was almost always religious in nature. By the late 1780s and through the ensuing decades, however, secular sheet music was being published in an ever-increasing volume. Records indicate that more than eleven thousand different titles appeared during the first quarter of the nineteenth-century. By the time of the Civil War, that number had grown even larger, stimulated, in part, with the annual purchases of more than twenty-five thousand pianos – along with other musical instruments – by American households.

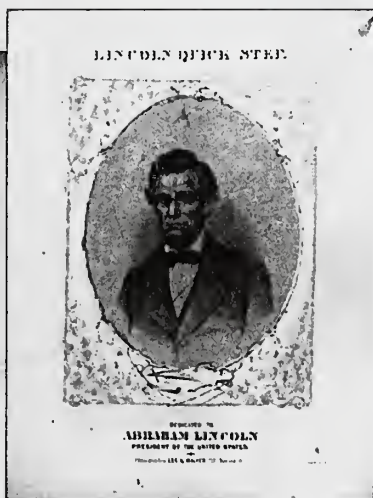
Comparatively little of this enormous volume of music has survived to this day, but its interesting variety has gradually attracted the attention of collectors of Americana. A fair number of specialties have emerged. Collectors may focus on a composer, a lyricist, even a publisher or a given geographic location. There are also collectors of music performed by noted entertainers such as minstrels or famous soloists of their day.

The major category of music was topical, relating to all aspects of life and culture, including politics and elections. Indeed, every president survives in song or instrumental composition. The printed music is frequently adorned with an illustrated title-page to help sell the work – making it much sought-after today!

The market value for single copies of sheet music varies greatly, depending entirely upon the importance and historical interest of the contents, and of course the condition. The value for bound volumes depends on the content of individual pieces of quality. Thus, a volume of only modest content may be priced at \$65 or \$75, while another with several desirable pieces may be priced at two or three times that, or sometimes even

more. A single piece, if non-illustrated and of a more-or-less common type, such as a romantic or sentimental song, or a dance, its cover plain, in black ink, will rarely find an eager buyer, while those with a historical or patriotic theme can range from a few dollars to several hundred.

Music with color illustrations remains in great demand, but illustrated covers must be complete with all the interior pages of music. The illustrations may be printed in colors or they may be



Early sheet music is found in the same places where *Rail Splitters* are usually apt to encounter all the other historical treasures they seek: antiquarian book shops, paper-Americana dealers and their shows, antique shops, auction rooms, and all the other familiar places.

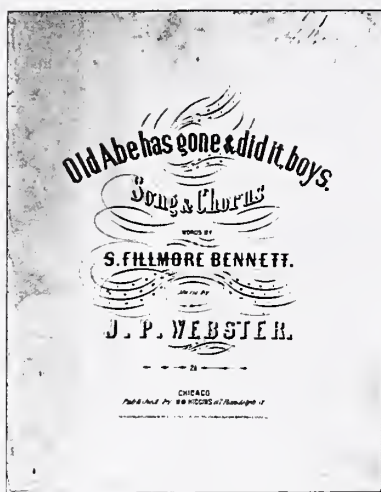
Most nineteenth-century sheet music, including that related to Abraham Lincoln, survives as either single pieces (as purchased at the music stores), or in bound volumes. (The general practice of music buyers, after accumulating 35 or 40 single pieces, was to send them to a bookbinder who would produce such a volume, usually 11 x 14" in size, often with the word "Music" on its spine, and its owner's name on the front cover.)

hand-applied by colorists employed by the music printers and publishers. They applied colors with brushes, often with great skill and taste, but the mere presence of hand-coloring will not generate additional value unless it makes an exceptional aesthetic contribution. Indeed, at times such work leaves a crude quality with heavy brush strokes, occasionally with traces of the brush having strayed across the ink outline of a line-drawing. While it is a personal matter for the collector, it may be best to pass up work of this type, as such errors in color application are not reversible.

Abraham Lincoln has endured in some 329 pieces of sheet music, all of which are enumerated in alphabetical sequence (by their composers' names) in an out-of-print work published in

*continued next page*

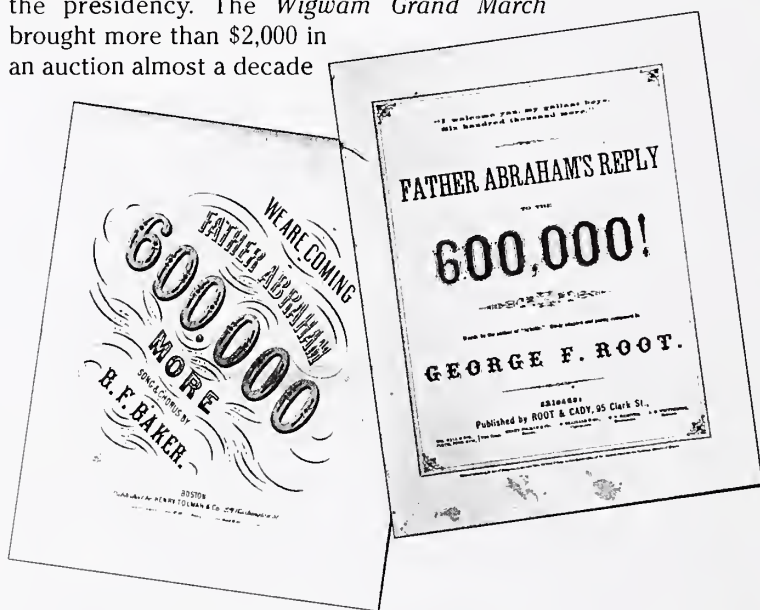




1940 by Lincolniana Publishers of Ft. Wayne, Indiana. This very small booklet of twelve pages, plus cover, is entitled *Lincoln Sheet Music Check List* by Louis A. Warren, Director, Lincoln Memorial Life Foundation. It lists its primary sources as the Lincoln National Life Foundation Library, Brown University, Illinois State Historical Society, and the Library of Congress. The list is long and presents a challenge to the collector who finds satisfac-

tion in "completeness." Of the 329 titles, 63 date from the twentieth-century, apparently included as they mention Lincoln in their lyrics. For most collectors, however, the music issued during Lincoln's lifetime will, undoubtedly, hold the most interest.

A rare and sought-after piece of music, perhaps the first one, dating from Lincoln's nomination in 1860, is the *Wigwam Grand March*. Its cover depicts the still beardless candidate. The "Wigwam" refers to the building in which he was nominated for the presidency. The *Wigwam Grand March* brought more than \$2,000 in an auction almost a decade



ago while a short time later, an identical copy was privately sold for only \$1,200 – the disparity of these amounts offers no discernible logic even to the experienced observer except to indicate the uncertainties of the marketplace.

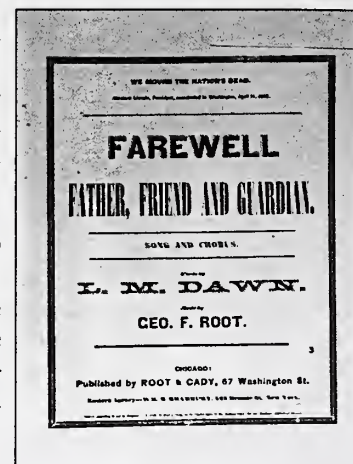
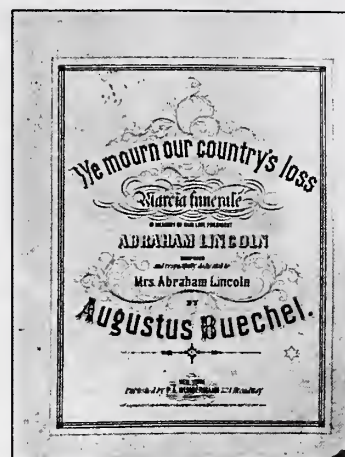
Among the first pieces featuring the president-elect are the *Lincoln Quick Step* and *Our National Union March* of 1861, with a beautiful color lithograph above a dedication to the President on its title page. The latter was offered in a dealer's catalog not too long ago for \$325. Another exceptional patriotic and military piece of music dating from 1861 is *Our Country's Flag* which bears a dedication "to his Excellency, Abraham Lincoln, President of the United States." It has a recent auction record of \$125.

The national excitement over the President's call for 600,000

volunteers for the army in 1862 was the subject of the song *We Are Coming, Father Abraham, 600,000 More!* and a companion piece by George F. Root in the same year, *Father Abraham's Reply to the 600,000!* featuring its opening line on the cover, "I welcome you, my gallant boys, six hundred thousand more." *Old Abe Has Gone And Did It, Boys!* of April 1862, celebrated the preliminary Emancipation Declaration of that year, declaring freedom for the slaves of the Confederacy.

Not surprisingly, sheet music related to Lincoln's death also holds a great interest to collectors. It appears that almost every locality through which the funeral train passed had a funeral march composed by a local musician. Of our 329 titles, we count 87 as "funeral" compositions. Some of these had illustrated title pages while others offered black-ink graphics in appropriate designs. A sampling is presented here. Among others, there were *Abraham Lincoln Requiem*, *Lincoln's Grave*, *In Memoriam*, *We Mourn Our Fallen Chieftain*, to name but a very few. A plain Lincoln funeral march with bold, black graphics might still be found in the \$50 to \$100 price range – pictorial examples have brought a great deal more in recent auctions.

The possibility of a surprise discovery gives occasional cause for smiling, as when one encounters *Abe and Andy* from Lincoln's second election, or *The Old Union Wagon* of 1863, with its cover illustrating Lincoln driving his horse-drawn wagon (the "Union") out of the deep "mire of secession." They're out there waiting – and so, *Rail Splitters*, good hunting!

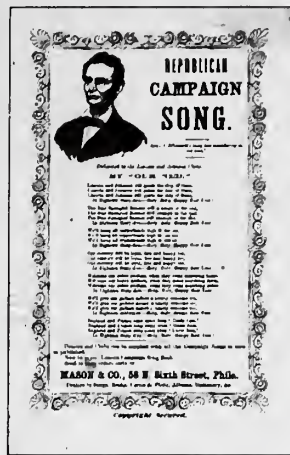
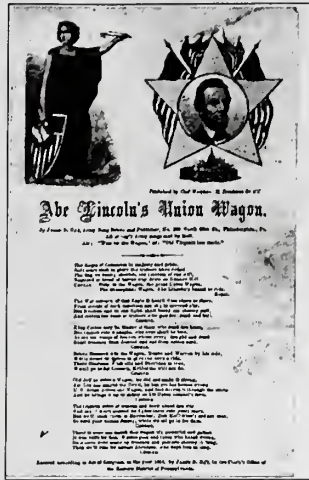


In addition to the sheet music discussed in Kurt's article, other popular formats for printed music were issued in large numbers – many from 1860 to 1865 were, of course, Lincoln related. Standard sheet music saw use in the home ("parlor music"), in marching bands, or at public concerts.

Songsters were primarily used at rallies or in the home for "sing-alongs." The songs contained in these handy booklets were "substitute lyrics" to already popular melodies. Since the tunes were common knowledge, musical accompaniment was not required.

Another format is the standard one-sided songsheet. These appear in great numbers and must have been strong-sellers. Like songsters, these contained revised lyrics to popular melodies.





Two 1864 political songsheets: one by Charles Magnus of New York, the other by Mason & Co. of Philadelphia.

They were most likely used at rallies. Many of the titles are now found to be quite rare. From a collector's standpoint, some of the most desirable one-sheets are those that make bitter, vitriolic attacks on Lincoln and his conduct of the War.

Songsheets issued by Charles Magnus must be considered a completely separate category. Published in New York, and beautifully hand-colored, these songs were included on the back-side of ruled stationery and lettersheets. Soldiers purchasing such packets of stationery had two options: singing a patriotic or sentimental song during the lulls that occurred between battles, or writing a letter home to loved ones! The fact that many examples of these songsheets appear on the market in unused condition is an indication that they were actively collected even at the time.

The one-sheets and songsters were published by a select group of printing houses and local shops. Standard-size sheet music, on the other hand, was published by well-established music houses, many of whom had branch offices and were in business for several decades.



**Read This!**

All persons friendly to the Republican cause, will confer a favor by sending us the names and post-office address of their Republican friends, or of any Committee-man, Secretary, or President of any Convention, Club, or other Republican Association throughout the country. We desire to put a specimen copy of the "RAIL SPLITTER," a live Lincoln and Hamlin paper, in the hands of one or two good Republicans, in every village or township in the Free States.

(Address) ——— **RAIL-SPLITTER,**  
No. 60 West Fourth Street, Cincinnati, O.

Entered, according to Act of Congress, in the year 1860,  
BY THE AMERICAN PUBLISHING HOUSE,  
In the Clerk's Office of the District Court of the United States for the Southern District of Ohio.

**CAMPAIGN BADGES.**

**The "Rail Splitter's" Badge,**  
With a Portrait of "Honest Abe." Printed on Silk Ribbon, 2½ by 6 inches.

**The Democratic Badge,**  
With a Portrait of ———, the Democratic candidate for President. Printed on Silk Ribbon, 2½ by 6 inches.

**The Union Badge,**  
With a Portrait of John Bell, Union candidate for President. Printed on Silk Ribbon, 2½ by 6 inches.

50 Single Badges, 10 Cents, (and a 3 cent stamp, to pay postage,) sent to any address, postage paid, on receipt of 13 Cents.  
To Agents we will send by mail, postage paid, 10 Badges for \$1, \$5 for \$2, or \$20 for \$5.

Address, AMERICAN PUBLISHING HOUSE, Cincinnati, Ohio.

**THE "RAIL SPLITTER"**  
FOR THE PRESIDENTIAL CAMPAIGN OF 1860.

The "RAIL SPLITTER," a live LINCOLN and HAMLIN paper, will be issued every Wednesday during the Campaign, and the last number to contain the result of the election. It will be a ———

**PICTORIAL PAPER,**  
Devoted to Facts, Arguments, and Incidents, which will be of great service to the Republican cause throughout the United States.  
Each number of the RAIL SPLITTER will be ILLUSTRATED with ORIGINAL CUTS,  
Designed to take the "Starch" out of the "Little Giant" and other Democratic "Dough Faces," and show them up in their true colors.  
As this is the only ILLUSTRATED Republican Campaign Paper that will be published in the United States, and will be gotten up with great care and expense for political use, we hope Republicans everywhere will use extra exertions to give it a wide circulation. Some of the illustrations alone will be worth the price of subscription, and the whole will form an Illustrated Political History that should be in the hands of every person.

The RAIL SPLITTER will be published by an Association of Republicans, and will embrace among its Editors and Correspondents some of the leading Republicans of Ohio, Indiana, Illinois, Wisconsin, Pennsylvania, and New York.

**DESIGNS WANTED.**—We will pay liberal prices for good Republican Political Designs, for Illustrations, to be drawn upon paper, and the price marked on the back. If suitable, we will remit the amount by mail.

**TERMS OF THE "RAIL SPLITTER":**  
Single copy, during the Campaign, ..... \$ .10  
5 copies to one address, ..... 2.00  
10 do. do. ..... 3.00  
20 do. or upward, to one address, only 35 cents to each subscriber.

Owing to our large circulation, we shall be unable to write the names of club subscribers upon their papers. The package will be sent to the agent for distribution; or if he will furnish the postmaster with a list of the names, by a recent law of Congress he is obliged to deliver the papers to the subscribers, from a bundle sent to the post-office.

County Committees, Republican Clubs, and other Political Associations furnished in quantities for gratuitous distribution at \$1.50 per hundred copies.

Republican! the great Campaign has commenced, and ABRAHAM LINCOLN, of Illinois, leads the column of the Friends of Freedom. Now is the time to get into the hands of the people a Cheap, Cheerful, Spee, and Spirited Political Paper, precisely adapted to the wants of the Party and temper of the times. We hope every Republican will make himself an active agent for the RAIL SPLITTER, and secure the names of all in his neighborhood immediately.

Money in registered letters at our risk.

Address, ——— **"RAIL SPLITTER,"**  
No. 60 West Fourth Street, Cincinnati, Ohio.

Three advertisements from "The Republican Campaign Songster" that caught our attention... for obvious reasons!





**"I seem doomed  
to raise money."**

**Chaplain McCabe, 1864**

## **Chaplain Charles Cardwell McCabe, 122nd Ohio V.**

### **The Man Who Made Howe's "Battle Hymn" Famous**

For every important popular song ever written, there is someone who helps make that song famous. The names of these artists are frequently lost in the sea of facts surrounding great events. We regard them as minor players, but in the case of Chaplain McCabe, he shines out as a major player and central character in the story of the "Battle Hymn of the Republic."

He was born on October 11, 1836, in Athens, Ohio. In the fall of 1854 at the age of 18, he attended Ohio Wesleyan University, hoping to become a minister in the Methodist Episcopal Church, but he became ill and could not continue his studies. He moved to Ironton, Ohio, where he taught school and married Rebecca Peters, his life-long companion, on July 6, 1860, the year after John Brown's failed attempt to free Virginia slaves at Harper's Ferry.

When the Civil War came, McCabe vigorously recruited soldiers for the Union Army, and hoped that he might gain a commission as chaplain of a regiment, despite the fact that he was not ordained. During this period, he discovered a poem in the *Atlantic Monthly* which caught his attention. It was Mrs. Howe's "Battle Hymn of the Republic." He was so impressed with it that he memorized it on the spot. Later at a recruiting rally in Zanesville, Ohio, he heard it sung to the tune of "John Brown's Body." McCabe, having a beautiful baritone voice, began singing the "Battle Hymn" at every available opportunity.

In the late summer of 1862, he was promised a commission as chaplain of the 122nd Ohio Volunteers. Bishop Thomas A. Morris of the Methodist Church waived some of the requirements standing in the way of McCabe's commission, and proclaimed him fully ordained to perform all the rites and sacraments of the church on September 7 at Zanesville. He received his commission a month later on October 8.

On June 14, 1863, the 122nd Ohio, along with other regiments under the command of Major General Robert Milroy, was trapped in Winchester, Virginia, when Lee's army moved north on a summer campaign designed to keep the Union Army away from southern farms during the crucial growing season. Milroy pulled his army out of Winchester, and in the early morning hours of June 15 at Stephenson's Depot, he managed to punch his way through a Confederate unit blocking his path to



Harper's Ferry. As a non-combatant, Chaplain McCabe remained behind to take care of the wounded. Once this task was completed, the Confederates sent him and the other non-combatants--surgeons and cooks, etc.-- to Libby Prison in Richmond. While there, McCabe and his fellow prisoners learned of Lee's defeat at the Battle of Gettysburg. To celebrate, they sang every national song they knew, including Howe's "Battle Hymn of the Republic." After a few resounding choruses of "Glory, glory, hallelujah!" the guards put a stop to the singing.

In mid September, he came down with typhoid fever and was moved to the prison hospital. He survived this ordeal and was exchanged in mid October, but the blue mass pills, a compound of chalk and mercury, which the doctors fed him to control his fever left him in too debilitated a state to continue his duties as chaplain of the 122nd Ohio. He officially resigned his commission on January 8, and began working as a fund raiser for the U.S. Christian Commission, an organization which provided Bible tracts, books, and other services for the Union soldiers. "I seem doomed to raise money," McCabe complained in his journal.

A month later, McCabe attended a meeting of the U.S. Christian Commission held at the Hall of the House of Representatives, currently Statuary Hall. President Lincoln was also in attendance. The former army chaplain recounted the story of singing the "Battle Hymn of the Republic" on learning of Meade's victory at Gettysburg, Pennsylvania. Then he sang the "Battle Hymn" for those present. What happened next is recorded in a letter McCabe wrote to his wife early the following morning:

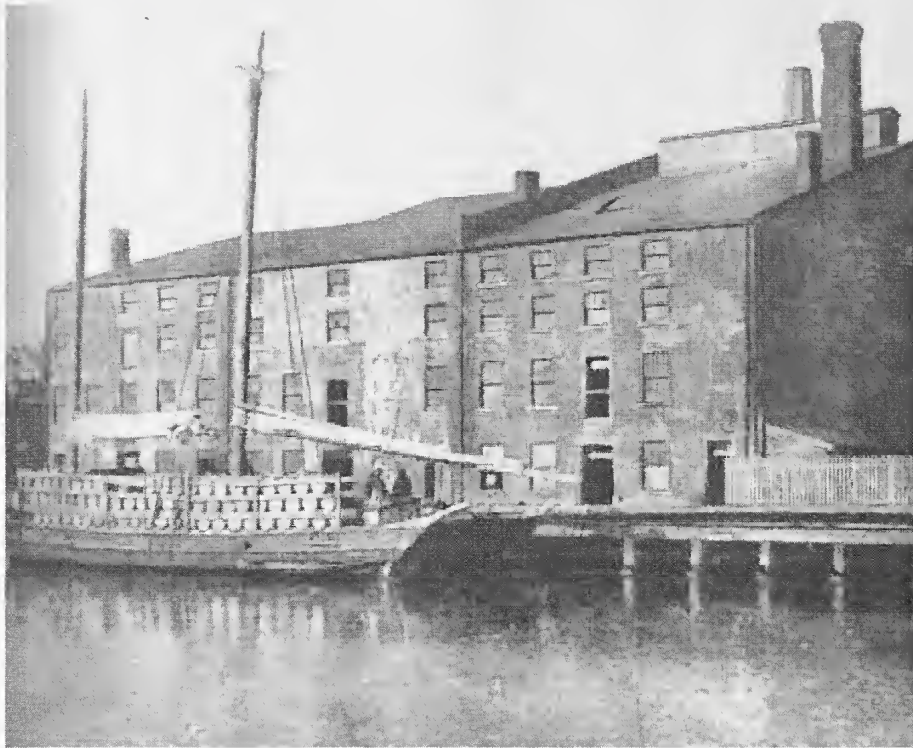
I made a brief address and wound up as requested, by singing the "Battle Hymn," Col. Powell singing bass. When we came to the chorus the audience rose. Oh, how they sang! I happened to strike exactly the right key and the band helped us. I kept time for them with my hand and the mighty audience sang in exact time. Some shouted out loud at the last verse, and above all the uproar Mr. Lincoln's voice was heard: "Sing it again!"

On February 20, 1864, McCabe attended a reception at the White House where he had a chance to talk to the president. Lincoln, speaking about hearing McCabe sing the "Battle Hymn" for the first time, said, "Take it all in all, the song and the singing, that was the best I ever heard."

The following year, after Lincoln's assassination, McCabe sang the "Battle Hymn of the Republic" for some of the observances of Lincoln's death in Illinois.

Many years later after Chaplain McCabe had become Bishop McCabe, he wrote to Julia Ward Howe, who was then in her 80's, requesting a copy of the "Battle Hymn of the Republic" in her handwriting. In his letter, he repeated the story of how he had sung the "Battle Hymn" in Libby Prison after learning of the outcome of the Battle of Gettysburg. "I have sung it a thousand times since," he wrote, "and shall continue to sing it as long as I live. No hymn has ever stirred the nation's heart like 'The Battle Hymn of the Republic.'" She sent him a copy in 1904, apologizing for the "wavering of my aged hand."

Bishop McCabe did not have much longer to live. He died on December 19, 1906, just nine days after delivering his lecture on his experiences in Libby Prison. He gave that last lecture in Torrington, Connecticut, the birthplace of John Brown.



[Home](#) | [Julia Howe](#) | [Battle Hymn](#)

[John Brown Song](#) | [Who Wrote This Tune](#)

**Copyright © 2000 by Robert Willis Allen**

**VanHorn, Cindy**

---

**From:** Donna McCreary  
**Sent:** Thursday, June 19, 2003 10:08 AM  
**To:** CJVanHorn@LNC.com  
**Subject:** Lincoln piano

Hi Cindy,

Thought you might like this tidbit for the files:

According to the book *Musical Highlights from the White House* by Elise Kirk (pp 40-41) - A rosewood grand piano made by Schomaker and Company, Philadelphia was placed in the White House by the firm of William Carryl in 1861. It stayed in the Red Room until the Hayes Administration.

Also the book *The White House: Its Historic Furnishing and First Families* by Betty Monkman (page 132) states: "There was a grand piano in the Red Room during the Lincoln administration.

We still have not found exactly where this piano is currently located.

Take care  
Donna McCreary

---

MSN 8 helps ELIMINATE E-MAIL VIRUSES. Get 2 months FREE\*.

6/19/2003



This is a printer friendly version of an article from **pal-item.com**  
To print this article open the file menu and choose Print.

[Back](#)

---

Article published Apr 30, 2006  
200 years of Richmond history

April 30, 1865

Richmond's Mitchell's Coronet Band was present on April 30, 1865, as President Abraham Lincoln's funeral train passed through Richmond. Their mission was to play taps to honor their most famous admirer.

Mitchell's Coronet Band was the first band of musicians organized in Richmond that met with any professional success beyond city limits.

In the Oct. 9, 1915, Richmond Item, the last surviving member of the band, Theodore Newman, then of 25 N. 16th St., recalled the events of March 4, 1861.

"We were invited to play at Indianapolis when Abraham Lincoln was to be there. It was in 1861 and our band had been organized about three years. Mr. Lincoln was on his way to Washington to take the oath of office," Newman said.

"Our band went to Indianapolis the day before the President elect was scheduled to arrive. His train came in about two o'clock that afternoon, and our band met him at West Washington Street. Mr. Lincoln got off the train and four military companies led by our band escorted him to the Bates House. He made a speech from the balcony ... and after his speech he went into the hotel parlors where a reception was planned. Our band was the only band playing during the reception ...

"After the reception, Mr. Lincoln came to where we were playing and said, 'Boys, do you have any objections to me eating supper with you?' He addressed the remarks to me," said Newman, 'so I answered of course not, sir!'

"Mr. Lincoln then sat down at the table with us and remarked upon the proficiency of our playing. He seemed to take a particular liking to me. I was then 25-years-old and played snare drums. He sat beside me at the table and we entered into conversation.

"I have often heard of Richmond," said Mr. Lincoln. 'I have passed through Richmond on the train and have always thought it a pretty place.'

"I was not sure what to say.

"The next morning when Lincoln was to return to his special coach, the men in charge of the celebration asked him whether he wanted an escort. He replied he did not care for any kind unless it would be the Richmond band. Unfortunately our band members were scattered about town and there was not time to reassemble."

Mitchell's Coronet Band had many incarnations and became very popular. The original band of 12 members organized by local musicians in 1858.

The band was so popular they played in Indianapolis more often than local bands there. During the summer, concerts were given two or three times a week.

The band eventually dissolved, its members becoming a part of the city's official band, and other bands that formed later.

---

This is a printer friendly version of an article from the **Daily Record**  
To print this article open the file menu and choose Print.

[Back](#)

07/24/06 - Posted from the Daily Record newsroom

## 'Lincoln's Songs' found inspiring at Wharton show

**Troupe performs tunes that moved president in best, worst of times**

**BY TIEN-SHUN LEE  
DAILY RECORD**

WHARTON — With tambourines jingling, hands clapping and waving, and voices singing in gospel tune, the cast of Cameo Productions began a Sunday afternoon of "Abraham Lincoln's Songs."

"Woke up this mornin' with my mind set on freedom," they sang jubilantly, conveying a sentiment that was prevalent throughout former president Lincoln's life.

It is a little known fact that Abraham Lincoln loved music immensely, and relied upon it to lift his spirits, explained Jacqueline Kroschell, the founder of Cameo Productions, a Sparta-based company of professional singers who have training in opera, on Broadway, or both. That is part of the reason that Kroschell decided to put together a musical production of songs that influenced the former president.

Kroschell said she became enamored with songs from Lincoln's era after she was asked about 10 years ago to perform some solo programs in schools across New Jersey that would teach kids about American history.

"I love researching periods of history and bringing them to life through song," she said. "I think that's a wonderful way to convey how people felt during another time in history. It tells you something about their hearts that you can't get from reading a book."

Kroschell's Abraham Lincoln's Songs production, which was performed Sunday at the First Presbyterian Church of Berkshire Valley in Wharton, features early on the humming and singing of a Barbara Allen song that Lincoln heard at his mother's breast.

The production spans through abolitionists' songs, songs that lifted Lincoln's spirits during the Civil War, an aria from an opera that the president heard in New York City, a song sung the night before the signing of the Emancipation Proclamation, and an opera sung during Lincoln's second inauguration.

"My favorite part of the production was when I learned that Lincoln liked opera. That was something new for me," said Ann Korinda of Boonton who was eager to see the show because she and her husband are history buffs.

Korinda learned through the show that Lincoln saw his first opera when he was sent to New York City while his

[Click Image to Zoom \(Opens in New Window\)](#)



**KAREN MANCINELLI / SPECIAL TO THE DAILY RECORD**  
Tenor John Hammel and soprano Carmen Artis sing a duet about young men going off to war titled 'Wilt Thou Be Gone, Love?' during the concert in Wharton.

[Click Image to Zoom \(Opens in New Window\)](#)



**KAREN MANCINELLI / SPECIAL TO THE DAILY RECORD**  
Members of the audience applaud following a solo by baritone Domenic Guastaferro during a performance of Abraham Lincoln's Songs at the First Presbyterian Church of Berkshire Valley.

### Related news from the Web

Latest headlines by Topic:

- [Arts](#)
- [Opera](#)

Powered by [Topix.net](#)

Advertisement



impersonator, who was hired because there were rumors that someone would try to assassinate the president, was sent ahead to Washington D.C.

The opera that Lincoln heard that night -- The Masked Ball by Giuseppe Verdi -- happened to be about a governor of Boston being assassinated.

"Many people believe that the opera was a portent of things to come," Kroschell told the audience.

Patricia Clark of Union said her favorite parts of the show were the spiritual songs, especially those sung by mezzo-soprano singer Carmen Artis.

During the second half of the show, Artis sang Swing Lo Sweet Chariot -- one of the songs which Lincoln heard in a section of Washington D.C. called the Contraband Village on the night before he signed the Emancipation Proclamation to abolish slavery in the United States.

"Every time I hear (Artis') voice, I cry," Clark said. "It's like she reaches out and grabs you from the audience."

Abraham Lincoln's Songs ends after Kroschell tells the audience about the assassination of the president. The last song, Americana Trilogy is a mixed composition of patriotic songs, including "My Country 'Tis Of Thee," "Oh Beautiful For Spacious Skies", and "Glory Glory Hallelujah." It is meant to be an inspirational final tribute to Lincoln, and a representation of his legacy being carried on into the future of American history.

For many of the audience members, the Americana Trilogy was the most emotional part of the show. Many were moved to stand up and sing along during the song.

"I'm very patriotic, and those songs they sang at the end mean a lot to me," said Mary Tenga of Hardyston.

Kroschell said she hopes to take Abraham Lincoln's Songs nationwide, and to develop an annual Abraham Lincoln festival. For the bicentennial birthday of the Civil War president, Kroschell hopes to produce a weekend full of Lincoln-related events, including encampments with stage dress, bands, parades, and fife-and-drum concerts.

Aside from Kroschell, who lives in Sparta and New York City, other members of the six-person Abraham Lincoln's Song cast are Artis from Morristown, Steve DePass and Domenic Guastaferro from New York City, John Hammel from Morristown, and Carol Middleton from Denville.

Next Sunday, Cameo Productions will be performing Hansel and Gretel, and on August 7, the production company will produce the vaudevillian show Shining Young Stars. Both shows will be at the First Presbyterian Church of Berkshire Valley.

---

Tien-Shun Lee can be reached (973) 989-0652 or [tslee@gannett.com](mailto:tslee@gannett.com)

---

## Playing Lincoln's songs

### Macomb folk singer tells stories of the 16th president

By DANIEL PIKE  
STAFF WRITER

*Published Thursday, April 12, 2007*

Plenty of music has been written about or inspired by the life of Abraham Lincoln.

But those songs don't tell us much about how music actually touched the life of the 16th president.

Macomb-based folk musician Chris Vallillo is flatpicking his way through the latter concept in "Lincoln in Song," a collection of Lincoln-era songs Vallillo hopes will illustrate all facets of Lincoln's life in unexpected ways.

"For instance, there was a time when Lincoln worked on a flatboat and went down to New Orleans," Vallillo says. "And I use an old flatboating song, a work song that the deckhands would have used to help coordinate their labor. It's a song he almost certainly knew."

Vallillo's original interest was in archaeology, and he spent many years collecting Illinois folk music. For nearly three decades, the guitarist's performances have been rooted in historical themes, and gigs at Lincoln sites piqued Vallillo's curiosity about music of Lincoln's era.

About a year ago, Vallillo began scouring books for references to songs Lincoln may have heard, enjoyed or - in at least one instance - perhaps even played himself on a juke harp. Occasionally, historical records go in-depth about Lincoln-related music, and writers such as Carl Sandburg even tie certain songs specifically to Lincoln.

"The trick was how to put it together in an entertaining yet informative program," Vallillo says. "So that's when I started to research the stories (Lincoln) told as a way to help make it all flow."

A few of the songs, such as Stephen Foster's "Hard Times Come Again No More" or Benjamin Hanby's "Nellie Gray," remain familiar to contemporary audiences.

"Some of them are more obscure," Vallillo says. "I actually will do 'Dixie,' but I'll do it in its original minstrel song form, as opposed to the song that most people associate with the Civil War.

"It was actually written as a comic minstrel piece, not as a serious song. But you don't usually hear the last two verses."

Vallillo also tosses in a couple modern pieces about Lincoln's assassination, such as Norman Blake's "Lincoln's Funeral Train (The Sad Journey to Springfield)" - sometimes known as "Lincoln's Last Train Ride." Vallillo also set to music a letter written by a Bloomington student who witnessed Lincoln's funeral procession.

What Vallillo doesn't have, of course, are recordings of most songs in the exact form Lincoln may have experienced.

That's OK, Vallillo says. The point of the show is to demonstrate how these songs, and the lyrics especially, may have influenced Lincoln's time in Illinois.

"Clearly, I have no way of absolutely knowing (how Lincoln heard the songs)," Vallillo says. "I try to get within reason, but it's not a historical presentation of the music per se, as much as using the music to present the story.

"I'm a very roots-based performer, but I doubt if I am playing it in the exact style that it would have been performed in 1840 or 1850."

Daniel Pike can be reached at 788-1532 or [daniel.pike@sj-r.com](mailto:daniel.pike@sj-r.com).

---

## Chris Vallillo's "Lincoln in Song"

- **When:** 7 p.m. Friday
- **Where:** Hoogland Center for the Arts, 420 S. Sixth St.
- **Tickets:** \$10 for adults, \$5 for children. Available at the center box office, by calling 523-2787 or online at [www.scfta.org](http://www.scfta.org).

---

[Print Story](#) | [Close Window](#)

---



**From:** Marian Brumett (marianbrumett@yahoo.com)

**To:** Dan Brumett; Tom Brumett

**Date:** Wednesday, August 1, 2007 4:29:29 PM

**Subject:** Civil War Songs

Here are some songs available at the time of the Civil War: America, 1832; Annie Laurie, 1688 (Flanders); Auld Lang Syne 1711 (Inspired Princeton's school song) Scottish; Aura Lee, 1861, inspired the US Military Academy theme song, and Love Me Tender; THE BATTLE HYMN OF THE REPUBLIC (the tune originally was Glory Hallelujah, and then John Brown's Body); STEPHEN FOSTER SONGS, Beautiful Dreamer 1864, Camptown Races 1850, My Old Kentucky Home 1853, Oh, Susanna 1848, Old Folks at Home, 1851. Also, The Blue Tail Fly, minstrel song of the 1840s, and was a favorite of President Lincoln's--and he requested that it be played at the ceremony of his Gettysburg Address.

Cindy, a folk song and square dance tune; Cripple Creek, another fiddle tune; The Cruel War, folk tune; DIXIE, 1860 by Black-American minstrel/songwriter Emmett; The Erie Canal, 1825; The First Noel, 1800; HAIL TO THE CHIEF, 1810, 1812, performed at the inauguration of President James Polk in 1845; Home, Sweet Home (English) 1823; Jingle Bells, 1857; JOHNNY HAS GONE FOR A SOLDIER, folk song beginning in Revolutionary War; Joy to the World, 1800; Tenting Tonight, 1864; A Mighty Fortress is Our God, 1527; Nobody Knows the Trouble I've Seen, spritual originated in Civil War times: Rally Round the Flag, 1863; Silent Night, 1818; The Star Spangled Banner; Turkey in the Straw, 1834; WHEN JOHNNY COMES MARCHING HOME, 1863, attributed to Patrick Gilmore, Bandmaster of the Union Army; Yankee Doodle, 1777; The Yellow Rose of Texas, 1858.

So, as you can see, there is certainly no reason to make up anything new! Love, Mom

---

Shape Yahoo! in your own image. [Join our Network Research Panel today!](#)

# Lincoln's Favorite Hymn

## KINDLY RETURN

By Francis D. Blakeslee

On June 24, 1865, I resigned a \$1200 clerkship in the Quartermaster General's office, Washington, to take the general agency of the State of Indiana for "The Nation's Tribute to Abraham Lincoln." This was, I think, the first comprehensive publication following Lincoln's tragic death. I was nineteen years old. General James A. Ekin of the Quartermaster General's office gave me a letter to Indiana's Civil War Governor, Oliver P. Morton. I had many other letters to representative citizens of Indiana. I established headquarters at Indianapolis. My duties were to procure agents for the several counties and to canvass personally Indianapolis. I had good success.

Burnside Barracks and Camp Carrington with soldiers about to be mustered out of service were in the suburbs. I obtained several agents among them. I heard General Sherman who made the celebrated march from Atlanta to the sea, cutting out the very heart of the Confederacy, in an address at the disbanding of these soldiers. I had seen him several times at Washington.

In this book was Lincoln's favorite poem, "Mortality," beginning "Oh, why should the spirit of mortal be proud?" In getting agents and subscribers I frequently read to them this poem. Lincoln recited it on the day of his death. He said that he would give all he was worth to be able to compose so fine a poem. On the tombstone of the author, Wm. Knox, a Scotchman, is inscribed "The poem entitled 'Mortality,' by Wm. Knox, is engraved in letters of gold on the walls of the Imperial Palace at St. Petersburg. It was also the favorite poem of Abraham Lincoln." But this was not his favorite hymn.

I remembered seeing Lincoln at Washington at a great meeting of the Christian Commission in the House of Representatives. Recently I wanted to refer in print to what I thought a fact, the request of Lincoln in a great meeting of the Christian Commission that the song "Your Mission," sung by the noted singer, Philip Phillips, be repeated. But I was not sure. I searched in my lives of Lincoln without avail. I consulted a Lincolnian friend. He thought I was correct but would look in his library. He couldn't find a confirmation. But the next day he came bringing me a facsimile of the original program on which Lincoln had written and sent up to the presiding officer, Secretary Wm. H. Seward, "Let us have 'Your Mission,' repeated by Mr. Phillips. Don't say I called for it. Lincoln." The original program is owned by Mr. Oliver H. Barrett, of Kenilworth, Ill., the facsimile by another Lincolnian friend of Los Angeles.

From the facsimile I noticed that the date was January 29, 1865. I remarked, "I was in Washington at that time. I wonder if my diary mentions that meeting. I produced it and under that date read: 'A very fine day. Attended Wesley Chapel in the morning and heard Bishop James preach a fine discourse. In the evening attended the third annual anniversary of the U. S. Christian Commission in the Hall of the Representatives. Saw Vice-Admiral Farragut, Uncle Abe, General Hancock and other notables. The Hall was completely packed and thousands went away who could not get in. Honorable Wm. Seward presided. Speeches by General C. B. Fisk, of Missouri; General Patrick, of the Army of the Potomac, and many clerical gentlemen of notoriety. A great time.'

This then was the meeting at which I remembered seeing Lincoln, but as he wrote, "Don't say I called for it," the audience did not know that the repetition was at Lincoln's request. It is possible that it was not publicly known till after Lincoln's death.

Our own Bishop Ames and Chaplain McCabe, afterward bishop, were also speakers at the meeting. The prayer was by the Rev. Dr. Samuel Hanson Cox, a Presbyterian, one of the founders of New York University, and who was mobbed long before the Civil War for his anti-slavery sentiments. His house and church were sacked. George H. Stuart, chairman of the Commission, gave an address on the work of the Christian Commission. Members of the Cabinet, of the Supreme Court, prominent officers of the Army and Navy and noted senators and congressmen were in the audience. When Philip Phillips sang "Your Mission," Lincoln was deeply affected, particularly at the fourth stanza:

"If you cannot in the conflict  
Prove yourself a soldier true,  
If, when fire and smoke are thickest,  
There's no work for you to do;

When the battle field is silent,  
You can go with careful tread,  
You can bear away the wounded,  
You can cover up the dead."

The tears ran down Lincoln's face. This is another illustration of the greatness and the tenderness of his mighty heart.

On the back of the facsimile are the words and music of the hymn. Philip Phillips' success on this occasion resulted in his devoting his life to gospel singing. He sang his way around the world. It was he who inspired Ira D. Sankey to his ministry of sacred song. The Rev. Rollo F. Curburst, of Hollywood, a retired member of the Upper Iowa Conference, tells me that he well remembers that when a lad ten years old he heard Philip Phillips at one of his evenings of song under "Your Mission," and tell of Abraham Lincoln's asking that to be repeated.

The hymn has been printed in several books of poetry, notably in a compilation on "Poems With Power to Strengthen the Soul," by the late Rev. Dr. James Mudge, for many years a valued contributor to Zion's Herald.

The author of the hymn was Miss Ellen M. Huntington, sister of the late railroad magnate, Col. H. P. Huntington. One wintry day of 1861-2, in a reverent look-

ing out at the falling snow the first lines of the hymn came to her:

"If you cannot on the ocean  
Sail among the swiftest fleet,"

She wrote them on her slate. Verse after verse followed. She said: "It wrote itself." She was surprised at the result and felt it had a mission. She knelt and consecrated it to Christian service. It was at once printed in the New York Examiner and other papers. Philip Phillips sang it among the soldiers in the later years of the Civil War.

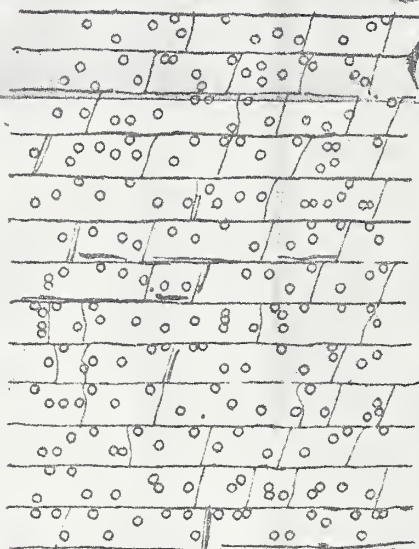
The composer of the tune, Sidney Martin Grannis, was born Sept. 23, 1827, at Geneseo, N. Y., where 42 years later, on Sept. 9, 1869, I married the daughter of the county judge, Solomon Hubbard, and where all of my three children were born. In 1884 Mr. Grannis came to Los Angeles, the city of my present residence, where admiring friends presented him a cottage and grounds. He won his first reputation by the song, "Do They Miss Me at Home?" and his "Only Waiting." His voice was remarkable. It had a range of two octaves. While traveling with his "Amphion Troupe" he sang at more than 5,000 concerts. The tune, "Your Mission," was composed by him at New Haven, Conn., in 1884.

In the intervening years the American public has reiterated Lincoln's "Let us have 'Your Mission' repeated."

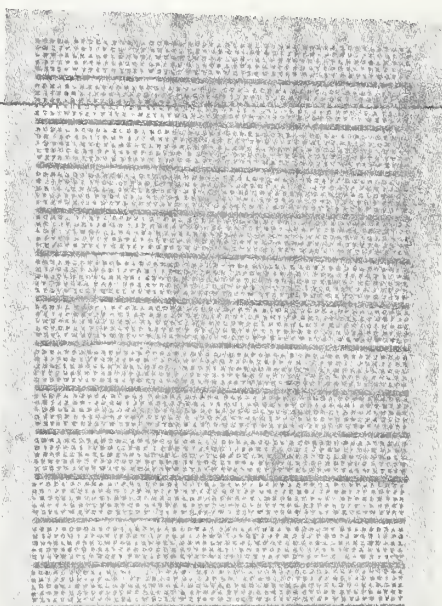


gram a day after it was sent. Translated on the reverse side of the sheet it reads: "For the present all which seems practicable is to select a strong position and fortifying it to wait for attack. Should the enemy attempt to pass you with his whole force your chances will be even better. If I could furnish reinforcements to your glorious Army which would enable them to crown their recent victory it would at once be done. To send forward absentees and recruits should be vigorously pressed as a best reliance for additional force. Jeffn. Davis."

President Lincoln no doubt would have considered the Davis-Bragg message significant if it had been sent to the War Department for translation. His reaction to the Beauregard plot, if the coded message had been intercepted, would of course be a matter of conjecture.



Cipher dispatch supposedly sent by General Pierre G. T. Beauregard.



Scrambled Alphabet used to decode Beauregard's cipher dispatch.

South-Western Telegraph Company

[illegible][illegible]

Cipher message supposedly sent to General Braxton Bragg by Jefferson Davis.

## "A VERY AGREEABLE AFTERNOON"

President Lincoln and four or five members of the White House staff spent a very agreeable Thursday afternoon on May 9, 1861 at the Washington Navy Yard Barracks. They were the guests of the Seventy-First Regiment, made up of New York volunteers. The entertainment consisted of a band concert, an exhibition of artillery gunnery, a dress parade and a reception.

Dodsworth's Celebrated 71st Regiment Band had among its members several excellent musicians. While stationed in Washington, they often gave concerts in their Navy Yard Barracks.

The concert which Lincoln attended was held in one of the large storerooms in the Navy Yard, and some three of four hundred invited guests made the occasion a great success. The concert began at three o'clock, and ~~the band played twelve selections. The program listed~~ Mr. Harvey Dodworth as the band leader and Mr. Harrison Millard as the director.

The band featured the works of Foster, Verdi, Mendelssohn, Key (Star Spangled Banner), and a number of Millard compositions.

Once the concert was over the guests went aboard one of the ships to witness gunnery practice. Several shots were fired from a large Dahlgren gun mounted on the shore. The target, about twenty-five or thirty feet square, was located in the river some thirteen hundred yards, "just the distance at which the nearest battery was built to Fort Sumter."

The guests would hear an explosion and as quickly as possible see the shot (a shell eleven inches in diameter) flying through the air about two-thirds of the distance to the target. The eye could distinctly follow the shell until it struck, then see its ricochet cast up the spray, one, two, three, four, five, six, seven or eight times.

Leaving the ship, the President and his party saw the 71st Regiment on dress parade.

That evening, although Lincoln likely did not attend, a military reception was held at the Navy Yard. Lincoln's private secretary, John G. Nicolay, was present and he remarked that "For once the few ladies present had every and ample opportunity to gratify their penchant for admiring brass buttons."



# EVER READY TO DO KINDLY ACT

## Concert Singer Tells How Abraham Lincoln Helped to Move Her Piano.

**W**HEN court was in session in Decatur, Ill., Judge Davis presided. Court week was always looked for with great interest by the people of the county seat. It was customary for the entire bar of the district to follow the court from county to county;

but although most of the lawyers traveled to only three or four counties, Judge Davis, Mr. Lincoln, and Leonard Swett went the whole circuit; Davis because he had to, Lincoln because he loved it, and Swett because he loved their company.

It was in court week that my piano arrived in Decatur. The wagon backed up to the steps of the Macon house, where I was staying, but the question how to unload it puzzled the landlord. Just then the court adjourned and a crowd appeared. The men gathered curiously around the wagon that blocked the entrance.

"There is a piano in that box that this woman here wants some one to help unload," explained the landlord. "Who will lend a hand?"

A tall gentleman stepped forward, and throwing off a gray Scotch cloak, said, "Come on, Swett, you are next biggest man."

That was my first meeting with Abraham Lincoln.

Mr. Lincoln went into the basement where the landlord had a carpenter shop, and returned with two heavy timbers across his shoulders. With them he made a slide between the wagon and the front doorsteps. I got the piano unloaded, with the assistance of Mr. Linder and Mr. Swett, amid the jokes of the crowd.

Before they had screwed the legs into place, dinner was announced, and the men hurried to the back porch, where there were two tin wash basins, a long roller towel and a coarse comb for the guests.

After dinner Mr. Lincoln superintended the setting up of the piano, and even saw to it that it stood square in the center of the wall space. He received my thanks with a polite bow, and asked, "Do you intend to follow court and give concerts?" The immense relief pressed on his countenance when I assured him that he would not be called upon to move the piano again was very amusing.

"Then may we have one tune before we go?" he asked, and I played

"Rosin the Bow," with variations.

Some one shouted: "Come on, boys, the judge will be waltzing!" After I had assured them that, if they desired it, I would give my "first and only concert on this circuit" when they returned to the hotel in the evening, the crowd dispersed.

That night I played and sang numerous songs, all of which met with applause. As a finale I sang "He Doeth All Things Well," after which Mr. Lincoln, in a very grave manner, thanked me for the evening's entertainment, and said: "Don't let us spoil that song by any other music to-night." Many times afterward I sang that song for Mr. Lincoln; he was always fond of it.—Mrs. J. M. John's "Personal Recollections."







